

MUSIC & DRAMA

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DETROIT

MUSICAL AMERICA



James Abresch N. Y.

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AUDIENCE CHEERS BRAZILIAN PIANIST

Cries of 'Bravo!' Mark Guiomar Novaes' Town Hall Recital —Distinctive Style Noted

By NOEL STRAUS

Guiomar Novaes, the Brazilian pianist, gave her first recital here since 1943 yesterday afternoon at Town Hall. Her work was, as always, highly individual, and characterized by a beautiful simplicity and dignity of approach that had its own special appeal.

With the opulent color at her command, the rhythmic vitality and technical skill she brought to her performances, Miss Novaes held her large audience's attention firmly from the start. The prolonged cries of "Bravo," after her enthralling account of the Chopin Sonata in B flat minor, left no doubt of the depth of the impression she had made, or the warmth of her welcome. And at the close of the program the crowd remained en masse for the extras.

One of the outstanding elements in all the interpretations was a sense of poise, a continence that lent all of her offerings an added effectiveness. Thus, in the Beethoven Sonata in D minor, Op. 31, No. 2, there was never any tendency to rush tempi, as so often occurs in less comprehending readings of the masterpiece. Too often, the finale is taken much too fast for its good, but Miss Novaes followed the composer's own indication and adopted a real Allegretto tempo for it that made it possible for her to expose the true nature of its content.

Original Conceptions

The pianist's conception of all three movements of the Beethoven was original, and yet thoroughly logical and well coordinated. The dramatic and lyric features of the opening movement were strongly contrasted, and this part contained some striking pedal effects in the recitative section of the development. The peaceful atmosphere of the Adagio was definitely captured, and the music was here kept admirably free of emotional overstatement, while the finale, most imaginatively discoursed, was as tender as need be, and yet had its climactic moments of power, in an unusually vivid and meaningful unfolding of its measures.

Like the Beethoven sonata, the Bach "Toccata and Fugue" in D major was finely phrased and knowingly colored. Its fugal division was especially alive and communicative. Among the classics, two Scarlatti sonatas, and more strikingly the example in E major, could be endorsed for charm and deftness of treatment. But Miss Novaes was more completely compelling as interpreter in the Chopin offerings, thereafter, and the group of short pieces by Albeniz, Guarnieri and Philipp that brought the recital to its close.

The Chopin "Impromptu" in F sharp major, that composer's Sonata in B flat minor, the "Evocation" of Albeniz and Philipp's "Feux-Follets" were so many instances of pianism of the highest order. The Chopin sonata, with which the afternoon reached its peak of accomplishment, was

GUIOMAR

NOVAES

Hailed by Capacity Audience

NEW YORK HERALD TRIBUNE,
SUNDAY, OCTOBER 27, 1946

MUSIC

By VIRGIL THOMSON

Guimmar Novaes

GUIMAR NOVAES, pianist, recital yesterday afternoon at Town Hall. The program: Toccata and Fugue in D major..... Bach Sonatas in E major and D major..... Scarlatti Sonatas in D minor, Op. 31, No. 2.... Beethoven Impromptu in F sharp, Op. 36, Sonata in B flat minor, Op. 35..... Chopin Evocation..... Albeniz Toccata..... Guarnieri Feux-Follets..... Isidor Philipp

Incomparable Chopin

GUIMAR NOVAES, gave yesterday afternoon in the Town Hall the most absorbing, as well as the most convincing, rendition of Chopin's B-flat minor Sonata that this reviewer has ever heard. Her whole recital, indeed, was lovely and sensible. Bach, Scarlatti, Beethoven and divers light modern pieces were interpreted with full competence both mental and fingerwise. But the poetry and the grandeur of the Chopin sonata were beyond all comparison with any reading of the work that this student has previously encountered. Massive applause and cheers seemed to indicate that the audience was impressed, too.

Against all precedent, Miss Novaes dramatized the piece itself instead of the difficulties of its execution. These she accepted as incidental, as something never to be allowed to get in the way of the musical discourse. She took up no time reaching for notes or hesitating before heavy chords. She played her climaxes as musicians think them, on the upward sweep of feeling. As a result, the piece came off with a spontaneity and a conviction that left one no less swept away by her eloquence than admiring of her marksmanship.

The climactic section of the work, in Miss Novaes's reading, was



Who gave a piano recital in Town Hall yesterday afternoon

the Funeral March. The passionate earlier movements led up to the tragic calm of this; and the finale was like a coda to it, light as the wind, brief, desolate, all passion spent. The March itself was majestic in rhythm, impersonal in pathos. It was the evocation of a burial scene, not any artist's display of grief. And the softly soaring middle section was little but a melody and a bass, its inner notes as light a harp or a clarinet heard outdoors with the wind blowing the other way.

set forth with inescapable warmth, expansiveness and poetry.

There was no end to the assortment of prismatic hues at the pianist's disposal in the initial Allegro and the scherzo. The Funeral March was splendidly eloquent, with its firmly built-up climaxes, and disembodied, ethereal pronouncements in the Trio, where with the insight of a great artist, color changes were most sparing-

ly applied.

If the finale of the Chopin sonata was a bravura feat worthy of remark, even more extraordinary was the virtuosic reading of the "Feux Follets" by the artist's teacher, Isidor Philipp, in which the flying fourths and other difficulties were thrillingly dispatched, at utmost speed, but with no hint of over-haste.

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THE NEW YORK SUN.

MONDAY, OCTOBER 28, 1946.

NOVAES RETURNS IN PIANO RECITAL

By ARTHUR V. BERGER.

The return of Guiomar Novaes to Town Hall Saturday afternoon after an absence of about three years was elevated to the level of an occasion by the extraordinary shrewdness of her musical thought and the astonishing absence of strain in her approach to the physical aspects of performance. This distinguished Brazilian pianist succeeded, moreover, in giving, from the point of view of the architecture, one of the most convincing accounts of Chopin's Sonata in B-flat minor that survive in my memory.

Bach's Toccata and Fugue in D major opened the program with great dignity, and the contrapuntal sections were conveyed with a superb sense of the relative values of each component, and with a lucidity that told more of the structure of fugue than the

NEW YORK WORLD-TELEGRAM.

MONDAY, OCTOBER 28, 1946.

Guimmar Novaes, Pianist, Returns

The usual charm, the graceful touch, the feminine sensitiveness of Guiomar Novaes' playing were noted anew in the Town Hall yesterday afternoon, where the distinguished pianist gave a recital before a large audience.

Miss Novaes, missing from these parts for some time, came right back into the hearts of her

NEW YORK POST.

OCTOBER 28, 1946

Novaes Wins Cheers For Piano Recital

By EDWARD O'GORMAN

It was a pianist's week-end around the concert halls. You will read in another column how it ended last night with Mr. Rubinstein's concert, but I can guarantee that its opening, with Guiomar Novaes' recital at Town Hall Saturday afternoon, was a brilliant event which will stand out conspicuously through a long season.

Perhaps "brilliant" is more of

New York Journal-American

Mon., Oct. 28, 1946 — 5

Guimmar Novaes, Brazilian pianist, gave her only New York recital of the season in Town Hall Saturday afternoon. Miss Novaes is an artist of the profoundest depth of style and imagination.

Her readings were crisp, technically brilliant and just in their interpretive conception.

MUSICAL AMERICA

Worcester Festival Draws Capacity Crowds

Philadelphia Orchestra, Under Ormandy, Plays for Third Year—Steber, Kapell, Varnay, Nadell, Davis and Pease Soloists

By QUAIANCE EATON

WORCESTER

To the lilting strains of Baron Ochs' enchanting music, the 87th Worcester Music Festival waltzed into history on Saturday night, Oct. 19. Concluding the week's traditional music-making in this Massachusetts center, the Rosenkavalier excerpts struck the gayest note in the evening programs since the Blue Danube ended Monday night's "Familiar Music." In between came other programs specially labeled—all-Wagner, all-Russian, Artist's Night and a "symphonic" list, plus the Saturday morning Concert for Young People—each of which commanded an audience of several thousand in Memorial Auditorium.

This was the third year for the Philadelphia Orchestra as the festival's chief instrument, under Eugene Ormandy and Alexander Hilsberg, coincidentally with the third year of the regime of Harry C. Coley as president of the Worcester County Musical Association, with Walter Howe music director and conductor of the Festival Chorus. Their growing success is marked by steady increase in box-office receipts, and it was estimated that for the third time the accounts would wind up in black instead of red. This reviewer has not attended a festival since 1941 and noted that several of the audiences were markedly larger than before.

The Concert of Familiar Music this year proved so popular that the Little Theatre balcony behind the stage was opened and filled—a phenomenon not observed since Rosa Ponselle sold out both auditoriums in 1937. To one sitting in the large hall, this presented a striking picture. It was as if a mural, showing tier after tier of faces, rose behind the large stage on which the orchestra and chorus were ranged.

When one or another of these faces moved, it was startling. Move they often did, especially after J. M. Sanroma's performance of Rhapsody
(Continued on page 10)

The Metropolitan's Opening Week

THE Metropolitan's 62nd season was to open on Nov. 11 with *Lakmé* which will be reviewed in the next issue. Lily Pons and Raoul Jobin will head the cast and Louis Fourestier will make his debut as conductor. Other operas of the week will be *The Marriage of Figaro* on Nov. 13 and *Madama Butterfly* on Nov. 14, both with familiar casts; Siegfried on Nov. 15, with Set Svanholm and Fritz Stiedry making debuts, and the remainder of the cast well known. *Otello* will be the first broadcast opera on Nov. 16, with Torsten Ralf in the title role. Three debuts in small roles will be made during the week: Irene Jordan in *Lakmé*; Leslie Chabay in *Figaro* and Philip Kinsman in *Otello*. Renée Mazella as Marguerite and Claramae Turner as Marthe will make debuts in Saturday night's *Faust*.



Photos by Adrian Siegel

The Worcester Chorus listens while Eleanor Steber sings Mozart with the Philadelphia Orchestra under Eugene Ormandy on Artist's Night



President Harry C. Coley (left) and Musical Director Walter Howe (right) felicitate J. M. Sanroma on his Monday night performance



Vice-president Philip B. Heywood and Astrid Varnay after the soprano's appearance in the Wagner program

GLIMPSES OF THE 87TH WORCESTER FESTIVAL

Ariadne Has Sparkling Premiere at City Center

Strauss' Charming Chamber Opera Superbly Mounted—Music Is Delightable—Stoska, MacWatters and Flesch Score

By RONALD EYER

WITH the production of Richard Strauss' delectable chamber opera, *Ariadne auf Naxos*, on Oct. 10, the New York City Center more than justified the claim that has been made for it as New York's—and perhaps America's—second operatic theatre. Not only did the Center make itself the vehicle for an important local premiere by giving the first professional performance in this city of one of Strauss' finest scores, but it also mounted the work with a degree of sumptuousness and good taste and an array of talent which would be hard to duplicate under any other auspices whatever.

The performance was delightful and utterly satisfying from virtually every point of view.

The singing and acting of the widely varied set of characters was, with few exceptions, skillful and of an authentic beauty and rightness. The chamber orchestra, which Strauss wrote right in with the principals as a major virtuoso voice, gave an inspired performance under the guidance of Mr. Halasz. The stage director, Leopold Sachse, and scenic designer, H. A. Condell, dressed and managed the stage with a delicate sense of the true rococo which pointedly avoided the gingerbread, picture-bookish eccentricities to which we had almost become resigned in modern treatments of this style.

Ariadne has survived more changes, modifications and general tinkering than any other work for the lyric theatre that comes to mind. The reader may recall that it began as an interlude, taking the place of the Turkish ceremony, in a German adaptation Hugo von Hofmannsthal was making of Molière's play, *Le Bourgeois Gentilhomme*. The little opera was given in this way, with the Molière play, so to

(Continued on page 8)

WORLD AUTHORS, COMPOSERS MEET IN CAPITAL

International Confederation Holds Week's Session at Library of Congress Under ASCAP Auspices—Many Notables Attend—Inter-American Group in Simultaneous Convention

WASHINGTON

THE United States was host, during the week of Oct. 21-26, to the International Confederation of Societies of Authors and Composers (CISAC) and to the Inter-American Federation of Societies of Authors and Composers (FISAC) which met concurrently in the Library of Congress. This was the first time either of the organizations had convened in this country, and, for CISAC, it was the 15th annual meeting and the first since 1938.

Coming to Washington at the invitation of the American Society of Authors, Composers and Publishers (ASCAP) in co-operation with the Library of Congress, CISAC devoted itself to a review of its long-range objectives, its activities during the war and recommendations for expansion and strengthening of its program in the post-war era. The Confederation represents some 100,000 creative artists in 27 countries organized in Paris in 1926 to prevent pirating and exploitation of musical and literary works and to advocate greater protection under international copyright laws.

Several important resolutions were adopted relating to television, translation rights, taxation, international copyright protection, protection of public performances by means of mechanical instruments and various organizational matters.

Deplore Juke Box Exemption

Greatest public interest and discussion probably will center around the first resolution in which the Confederation went on record as deplored the provision of the United States Copyright Act "which exempts from payment of fees any public performances taking place by means of coin-operated mechanical instruments (juke boxes)," drawing the attention of the American Government to this provision and recommending "the abolition of such exemption which grants a privilege to users to the serious detriment of legitimate rights of authors and composers throughout the world." Similar objections were voiced to Canadian legislation relating to public performances by means of mechanical instruments.

In the matter of international copyright, proposals relating to the future revision at Brussels of the International Berne Convention, and the text of the new inter-American Convention relating to authors' rights in literary, scientific and artistic works, signed at Washington in June of this year, were examined; and it was recommended that the two international conventions be brought into harmony with each

other with a view to achieving universal protection of authors' rights in as simple and effective a manner as possible.

The Legislation Committee was instructed to continue its study of television in order to distinguish clearly the legal rules governing it from those governing sound-broadcasting and to secure to the author an exclusive right in this sphere. The committee also was instructed to pursue its work in reference to translation rights, "to determine the relations between translators and authors of original work; between the first translator and subsequent translators of the work, and between translators and various users of the translated work." In the matter of double taxation, the committee was instructed to seek national legislations to the end that authors could not be taxed twice, once in the country where his work is used and again in the country where he lives, or of which he is a national.

Other resolutions dealt with:

The establishment of a Pan-American Council and a European Council of Authors' Societies, united within the Professional Confederal Council.

Simplified and expedited formalities for the recovery of their material and moral rights in certain countries for authors, composers and publishers who are nationals of countries occupied by the enemy during the war and continue to be deprived of their rights and prerogatives.

Extension of the Belgian Copyright Act to Belgian Congo and Ruanda-Urundi, where no authors' protection now exists.

Recommendation to the Performing Rights Federation the resumption of conferences of distribution experts, and reference to the next such conference the examination of reports relating to the publisher's share in the distribution of fees for non-dramatic



Among delegates to CISAC (front row, seated): Deems Taylor, United States; Francisco J. Lemuto, Argentina; George W. Meyer, United States; (second row) Mario Benard, Argentina; Alberto Ribeiro, Brazil; Maestre Roig, Cuba; Henry E. Jamieson, Canada; Roberto Netto, Cuba; Gene Buck, United States; Fred E. Ahlert, United States; Francisco Canaro, Argentina; Oswaldo Santiago, Brazil; Stanley Adams, United States

performances and other questions connected therewith.

Among addresses and reports of special significance were those of Madeleine Baugniet, General Delegate of the Confederation, who outlined the entire background of the organization and its record during the war, and Adolf Streuli, secretary of the Management Committee for European Affairs, who set forth the tasks, organization and functioning of the authors' societies generally and of the international organization in particular.

Mlle. Baugniet Recalls History

Mlle. Baugniet's lucid sketch of CISAC's beginnings was of particular interest for Americans who may not be so familiar with the background of the organization.

"Twenty years ago exactly," said Mlle. Baugniet, "a number of authors and dramatists from countries in Europe and America, representing altogether 16 societies, and assisted by several eminent legal specialists in questions of intellectual property rights, came together at Paris on the invitation of the Society of Authors and Dramatists—the dean of authors' societies throughout the world, having been founded by Beaumarchais at the end of the 18th century. There they constituted themselves an 'International Confederation of Authors' and Dramatists' Societies' which would devote itself to an international defense of their interests. One year later the Italian Society of Authors and Publishers called together at Rome all the societies which adhered to this Confederation, also extending its invitation to Societies of Authors, Composers, and Music Publishers. Out of this Congress of Rome was to come a Confederation reinforced by a 'Second Federation,' the first limiting itself to the defense of agency rights, while the new-born society exercised those of performance.

"In 1932, at the Congress which it held at Vienna, the Confederation, comprising already almost 40 societies at this moment, was led once again to modify its composition in order to embrace other Societies created by the progressively greater employment of dramatic and musical works by mechanical means for the purpose of collecting and distributing the royalties from the reproduction of their works. Thus a 'Third Federation' was founded. It was to be followed in 1935 by a Fourth, that of the Society of Men of Letters, which brought to the

association of all the authors of the world the necessary support of the writers. In 1938, at the time of the Congress of Stockholm, which marked the last assembly of the confederated Societies, they numbered 54, of which 46 were European and eight American."

The First Federation, it should be noted, has to do with theatrical rights, and so-called grand rights. The Second has jurisdiction over small rights, including performing rights (ASCAP is a member of this group). The Third covers mechanical rights, transcription, recording, etc., and the Fourth is concerned with literary rights of authors, novelists, etc. It is hoped one day to round out the artistic circle by taking up the interests of authors of illustrative works—painters, sculptors and the like—involving reproduction rights in their works.

American Developments

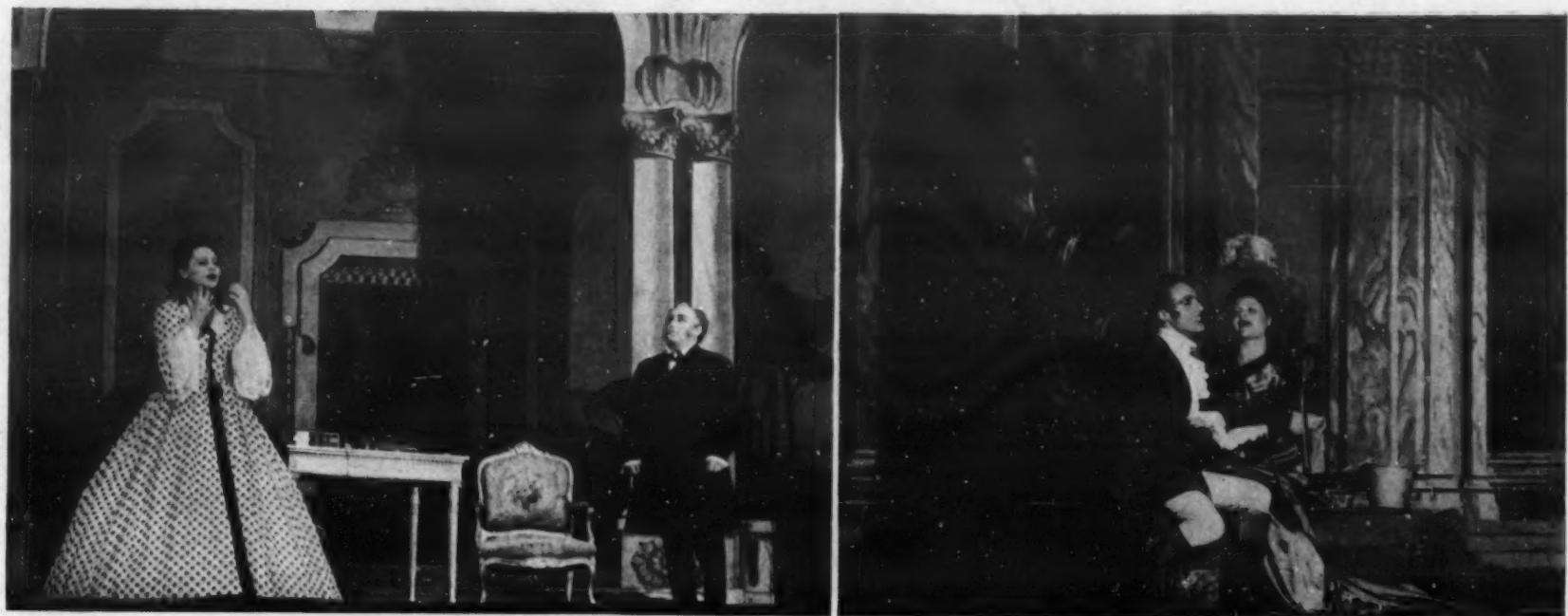
Considering the situation in the New World, Mlle. Baugniet declared, "We cannot fail to notice the development, parallel to the prodigious upsurge of its letters and arts, that author's rights have taken throughout all the Americas during the past quarter century and more particularly during the last few years. Large societies have been formed or have grown which assure the administration of these rights. Still it is necessary to make a distinction between the more abstract notion of author's rights, recognized in Europe in a time-honored tradition and the more material notion of 'copyright' adopted by a young America. The two words already set up this distinction: one mentions the creator, the essential element of the right; in the other, this does not appear at all . . .

"The essential organizations of the Confederation are going to be reorganized. They must adapt themselves to new tasks. But Europe and America are not yet able to operate at the same pace owing to the difference in their problems and habits. It is for this reason that we have considered the creation of separate authors' societies 'councils' for each continent, which will attempt to harmonize the action of their members within the framework of the Confederation and under its aegis. It is the function of the present gathering to give these 'councils' such instructions and limita-

(Continued on page 39)



At the Second Congress of the Inter-American Federation of Societies of Authors and Composers (left to right): Manuel S. Canyes, chief of the juridical division, Pan American Union; Natelio Chediak, secretary general of FISAC; Roberto A. Netto, secretary, National Corporation of Authors; Antonio Rocha, Authors and Composers, Columbian Association, and Santos Erminy, of Venezuela



Photos by ALFA

Two scenes from the productions of the CMF San Carlo Opera which entertained London. Left, the second act of *Traviata* with Margherita Carosio and Carlo Tagliabue. Right, the first act of *Tosca* with Mario del Monaco and Iolanda Magnoni

London Experiences Opera Boom

San Carlo and Native Troupes Add to Current Fare

By EDWARD LOCKSPEISER

LONDON

THERE has been something of an opera boom in London recently. During the fall no less than four opera companies have been playing here simultaneously. The composer, Benjamin Britten has produced two operas within a year, *Peter Grimes* and *The Rape of Lucretia*, both of them popular successes. Glyndebourne re-opened earlier in the year. So has Sadler's Wells, and now Covent Garden. Indeed, the present campaign, for it does seem to be a campaign, has all the appearance of "Operation Opera."

The first Italian Opera Company to visit Britain for more than 40 years and which has opened its season at Covent Garden with *La Traviata* is officially known as the Central Mediterranean Forces San Carlo Opera Company. The story of the association of this company with the C.M.F. goes back to the re-opening, under the sponsorship of the Allied Military Government, of the famous Bellini Theatre in Catania, Sicily more than three years ago.

It was the first of the bomb-damaged Italian Opera Houses to be re-opened through the enterprise of

British and American welfare officers. As the Allied armies advanced northwards other opera houses were repaired and re-opened, and when Naples was occupied and the liberation of Southern Italy completed, the great San Carlo Theatre came under the military authorities.

Everywhere the enthusiasm with which these efforts were rewarded, both by artists and audiences, was the same. More than 800 performances by the San Carlo Opera Company under British management had been given in Naples, and the British soldiers took to grand opera as if it were in their blood. It was only natural, therefore, that the historic Naples Company should be invited to London for the re-opening of Covent Garden, the traditional home of Italian opera in England.

After six years of black-out the Neapolitans have at last given Londoners a glimpse of the warm Italian sun, and are enjoying great success at the famous theatre. Besides *La Traviata* their repertory includes *Rigoletto*, *Butterfly*, *Tosca*, *Bohème*, *The Barber of Seville*, *Cavalleria Rusticana* and *Pagliacci*. Franco Capuana, Giuseppe Antonicelli, Franco Patane and Ugo Rapalo are the ex-

perienced conductors, all new to London.

While the company does not aspire to the heights of Covent Garden in its best pre-war days, it has given some authentic productions and has revealed some very competent, and one or two outstanding singers. Margherita Carosio who has been singing *Violetta* in *La Traviata* for some 10 years and who also looks and acts the part to perfection, gave a most convincing characterization, despite a certain harshness in her otherwise admirable voice.

Carlo Tagliabue, is a splendid baritone in the part of *Papa Germont* and brought the house down with *Di Provenza*. He is remembered here for his fine performance of *Rigoletto* which he later sang in the grand style, comparable with the best operatic singing we have heard for many years.

Tosca revealed a lyric tenor, Mario del Monaco as *Cavaradossi*, a young singer of fine quality and style who will be worth watching. His *Canio* in *Pagliacci* was similarly a sensitive creation. As both actress and singer the *Tosca*, Iolanda Magnoni brought remarkable assurance to the part, especially in her *Vissi d'arte*, which was a triumph.

The Scarpia of Benvenuto Franco, recalled the unusual power of this fine baritone, remembered at Covent Garden from pre-war days. His voice is somewhat less intense in quality, and his impersonation of the police chief more deliberately cruel than subtle and insinuating. Other notable members of the company are Luigi Infantino, whose *Rodolfo* in *Bohème* is in the best Puccinian tradition, Onelia Fineschi who is a delightful *Mimi* and Mario Binci as *Pinkerton* in *Butterfly* and *Turiddu* in *Cavalleria*.

The Company is due to make a return visit in November when Gigli, who has not been heard in London since 1939, will appear with them, making his re-appearance in *Bohème*, *Pagliacci* and *Cavalleria*.

In the meantime the New London Opera Company has a season at the Cambridge Theatre under the direction of the able conductor from Turin, Alberto Erede. English and Italian singers formed an excellent cast in a spirited production of *Don Pasquale* given in Italian, handsomely staged.

Mariano Stabile, a tenor from La



ALFA
Franco Capuana, one of the San Carlo conductors

Scala combines a mastery of gesture with a voice of rare quality and control in the part of *Malefesta*, while Alda Noni as *Norina* reveals a beautiful soprano voice which she uses with great delicacy. A newcomer, Martin Lawrence has a rich bass voice and brings appropriate gusto to the part of *Don Pasquale*. His high speed duet with Stabile is a triumph of wit and elegance.

Plans for the formation of the Covent Garden Opera Company under the direction of Karl Rankl, the well-known opera conductor from Prague, who has recently been conducting the London Philharmonic, are well advanced. The first season in December includes Purcell's *Fairy Queen* to be followed by *The Magic Flute*, *Trovatore*, *Faust*, *Carmen*, *Manon*, *The Queen of Spades*, *Rosenkavalier* and *Turandot* and *Peter Grimes*.

The Trust of this new company has as its aim "the foundation of a permanent national institution which will give opportunity and training to British artists." Opera will be given in English and new works will be commissioned, among them a third opera by Mr. Britten for the 1947-48 season. Soloists will be chosen from among singers known in Britain.

The new company seems to aim at transporting the ideals of the indigenous Sadler's Wells Company to the grander setting of the Royal Opera and thus to settle the rival claims of English and Italian Opera which have been a feature of London musical life ever since the time of Handel.



Photos by Alexander Bender

Left, Mariano Stabile as Malefesta and Alda Noni as Norina. Right, Mr. Stabile with Martin Lawrence, the Pasquale



"Stubs Please!"

(The first of two articles)

artists and, above all, the public tide that ebbs and flows in their respective halls daily, one fact common to all emerged. They enjoy their work. Nothing could induce them to leave it.

KARL AHRENS, for 15 years captain of the ushers at the Metropolitan Opera House, heard his first work in that auditorium when he was 13 years old. It was a performance of *Die Meistersinger* with Emma Eames, Louise Homer, Otto Goritz and Albert Reiss. Associated with the Metropolitan for almost fifty years, as one of the oldest employees or patrons of the house, he has attended, sung, or worked at performances there during the reigns of five general managers: Maurice Grau, Heinrich Conried, Giulio Gatti-Casazza, Herbert Wither-spoon and Edward Johnson.

In the last half century, as auditor and acquaintance, this quiet-spoken and shy gentleman has heard the voices of singers whose names have now a legendary and a golden sound. He has beheld opera from every conceivable vantage point. As a child, he climbed with his mother and sister to their seats in the Family Circle. As a member of the Opera School Chorus he has sung in many important productions, and now, as head usher in the Grand Tier, night after night, he follows the course of operas he has come to know by heart.

"Once," said Mr. Ahrens, "I happened to be backstage during a performance of *Tristan*. Johanna Gadski was the Isolde, and between the second and third acts, as she passed by me, I heard her request a minor singer to please hurry and telephone her maid 'to put the potatoes on.' For me, that broke the spell for the rest of the show."

About Caruso. "He was a very democratic person," Mr. Ahrens related, "as anyone who knew him can testify. He would speak to a member of the chorus or any of the supers in as friendly a fashion as to one of his fellow

stars. He was a great one for playing pranks behind stage, loosening the apron strings of the girls in the chorus just before they went on, and creating confusion.

"An artist whose name I have forgotten, once bore the brunt of Caruso's practical joking. The tenor grasped the hand of his colleague, closed his fingers over a large egg which the poor singer had to hang onto for the remainder of his time upon stage. Nearer tragedy was the performance of *Carmen* that I witnessed years ago when the bridge collapsed during the first scene, injuring ten of the choristers. Fortunately, none was killed.

"At one time I attended a benefit at the old Astor Hotel. Members of the German wing acted as hostesses and entertainers, and the singers gave a comic skit based upon *Tannhäuser*. Johanna Gadski was there, selling champagne at \$1.00 a glass—expensive for those days—and other singers sold kisses. Olive Fremstad came in, I remember, on some gentleman's arm, looking magnificent in diamonds on black velvet. Many of the artists wore large birds on their hats and carried envelopes in their belts and you could send a letter, by pigeon-post, so to speak, the bird perched on the lady's head carrying the missive about in his bill.

"I was backstage during a performance of *Faust* when Geraldine Farrar, the Marguerite, came rushing up to me just as she was about to go on. 'Where's my brother (*Valentin*)? Have you seen my brother?' she gasped. I had to tell her that the other singer had gone out for a beer."

Mr. Ahrens didn't remember whether *Valentin* got back in time or not.

We asked him if he had had much diffi-

*ACCORDING TO WEBSTER . . .

Ush'er (ush'er). ME usher, uschere, OF. uissier, huissier, F. huissier, LL ustarius, fr. ustium, L. ostium, door, entrance (cf. L. ostiarium). Cf. ostiary.] 1. An officer or servant who has the care of the door of a court, hall, chamber or the like; hence, an officer whose business it is to introduce strangers, or to walk before a person of rank. Also, one who escorts persons to seats in a church, theatre, etc. There are various ushers attached to the royal household in England, including the Gentleman Usher of the Black Rod.

2. An under teacher or assistant in a school. Brit. Usher of the Green Rod, an officer who attends the king and knights of the Order of the Thistle in chapter. Eng.

culty in getting signatures of some of the artists, for instance Toscanini, a singularly retiring person, or the late Gatti-Casazza.

"No," he replied, "for at the time of the premiere of *The Girl of the Golden West*, when they signed my program, I was in the chorus and being in costume, it was a comparatively easy matter. And then I got to know them all pretty well. To complete it, I also got Puccini's signed photograph.

"It was a different matter with a person like Paderewski. I got his signature at a recital. His wife you know was a very difficult woman to get by, but when I got near enough, I asked, 'Would you sign this please, right here, above Marcella Sembrich's name?' and since he and Mme. Sembrich were very good friends, he did so."

"Speaking of recitals," Mr. Ahrens chuckled, "when Emma Calvé sang at Carnegie Hall, I went up to hear her and stood outside the stage door before the concert began, waiting for her to arrive. It was pouring rain, and when she stepped out of her carriage I escorted her to the door, then folded my umbrella and held it at my side. As she was thanking me she exclaimed suddenly, 'My soos! My soos!' and I discovered that the water was running off the end of my umbrella and into her evening slippers."

Treasured programs among the several hundreds of souvenirs that Mr. Ahrens has, include that of Mme. Sembrich's farewell, and that of Caruso's 25th anniversary of his debut in opera, when he was presented with a golden key to New York City.

As a tenor member of the Opera School Chorus, founded during the Conried adminis-

Marion Bellard, Town Hall's chief usher, at her post where she is a familiar figure to thousands of concert-goers. Inset, the facade of Town Hall

Town Hall Photo by Larry Gordon



Ben Greenhaus

The Usher: A Public Servant Who Is All Things To All Opera and Concert Goers

By WARREN POTTER

cration, he has sung in performances of *Götterdämmerung*, *Aida*, *La Gioconda*, and in the work he first heard as a boy from the lofty reaches of the Family Circle, *Die Meistersinger*.

Mr. Ahrens particularly cherishes his copy of the program of the world premiere of *Königskinder*, which is signed by the members of the cast, including Geraldine Farrar, Goritz, Homer, Didur, Reiss and Hermann Jadlowker, as well as by the composer, Engelbert Humperdinck.

The program of the world premiere of Puccini's *Girl of the Golden West*, also signed by the entire cast, is another beloved memento. On it appear the names of Emmy Destinn, Enrico Caruso, Pasquale Amato, Reiss, Didur and Dinh Gilli, as well as Arturo Toscanini, who conducted, and Gatti-Casazza, in whose administration in 1910 the work was given.

Mr. Ahrens is proud of his collection of hundreds of other autographed photographs of some of the greatest singers the Metropolitan has ever known, among them Jean and Edouard de Reszke, Lillian Nordica, Olive Fremstad, Mary Garden, Marcella Sembrich, Ernestine Schumann-Heink, Emil Fischer and David Bispham.

In his autograph book appear caricatures by Caruso and drawings by the bass Robert Blass, of Gustav Mahler, Alfred Herz, and Caruso. At one time when Mr. Ahrens was backstage with Caruso, he himself served as model for a caricature. He also possesses a signed photograph of Siegfried Wagner, one of Anna Pavlova, and one of Vaslav Nijinsky. He saw both dancers at the height of their powers.

You Meet Such Interesting People!"

"As an usher you meet all sorts of people," he commented. "Most of them are friendly and pleasant and we have very little trouble in the house. Occasionally we get a time-beater, a person who keeps time with his head, hands or feet—sometimes with all three—and distracts his neighbors. Then we have to go up to him and ask him to stop, nicely of course. But as for the audiences, there's very little to distinguish one from another. I would like to say, however, that today, the audiences of children attending opera sponsored by the Opera Guild are, I believe, better prepared and know more about the story than most adult audiences. They study the libretto and music in their classrooms and when they come here they know what the score is. They're every bit as well behaved as the older audiences and often more enthusiastic. Occasionally there are one or two renegades who wander out into the lounge during a performance to 'sit it out,' but they are few and far between."

We asked if, hearing opera night after night, year in and out, he ever became saturated.

"No, I never do. Having been at the opera house for so long and sung in the chorus of so many works, I know them almost by heart. I can tell when a singer omits a phrase or drops a note or measure in any part of almost every opera. One of my hobbies is traveling, and in the course of my time I've heard opera in most of the important houses throughout the world: at the Teatro Colon in South America, in Hamburg, Berlin and other German cities, and in Russia at the opera in Moscow. It is my opinion that nowhere else do they give performances equal to those at the Metropolitan."

An auditorium does not, upon first sight, seem a likely place for a romance to grow, thrive and bloom into a flourishing marriage. To the casual concert-goer the staid and sober Town Hall appears too frequently visited by the footfall of the great public for so tender a plant to hold its purchase there for a score or more years, but appearances and the public to the contrary, that phenomenon may be observed in the auditorium on 43rd Street in the person of Marion Bellard, its chief usher.

Mrs. Bellard began work one summer in the 1920's as a part-time usher in Town Hall. There she met Charles Bellard, was married, and returned



Karl Ahrens, captain of ushers at the Metropolitan, proudly displays some of his souvenirs

to work for the winter season as a full-time usher. Her husband, who is assistant engineer of that building, has been associated with it or its affiliate, the League for Political Education under whose auspices Town Hall was built, for about 35 years. He and his wife have continued to work together, in and for Town Hall, for the past 21 years.

The Hall is famous among the New York music critics for its annual pre-Christmas parties and we asked Mrs. Bellard how that admirable tradition came to be established.

"I don't remember precisely when," she answered, "but quite a number of years ago we got the idea that just before Christmas week it would be nice if, following an afternoon concert, we had coffee and sandwiches and asked a few of the critics, just those who were covering the concert then, to join us after it. During the recent war years, what with shortages and all, it didn't seem quite the thing to do, so we let it lapse. But last year, when Kenneth Klein, the concert director of Town Hall, got out of the Navy, he said, 'Girls, what do you say to a real party this year?' And it was. Almost every music critic in New York was there. It was in the afternoon, and we had everything from roast beef (of happy memory) to sides of ham, roast turkey, all kinds of sandwiches and hors d'oeuvres, cakes, cookies, and other sweets, and drinks of every description—and the critics flocked to it by scores. We had a wonderful time."

Mrs. Bellard makes a point of knowing all the critics by sight and name and she recalls many of past years, as well as those who presently hold their familiar seats in the auditorium. Some of the former include W. J. Henderson of the *New York Sun*, once dean of critics; and Charles Isaacson of the *New York Telegraph*; Richard Aldrich and William Chase of the *New York Times*; Lawrence Gilman of the *New York Herald Tribune*; Oscar Thompson, who succeeded Henderson on the *Sun*, and Pitts Sanborn of the *New York World-Telegram*.

We asked if she met many of the artists appearing in the hall.

"I've talked with most of them. They get here about a half hour before the recital starts and check for themselves. They like to see that everything is arranged to their satisfaction and then we sometimes speak with them, or on those occasions when we bring flowers down the aisle. Sometimes there are so many bouquets to carry at intermission time that it takes three of us to do so. As I hand them up, I jokingly ask them please not to take any more flowers."

Mrs. Bellard also showed us the "Lost and

Found Museum," a spacious closet with a great many shelves on which reposed various articles, ranging from assorted pens and pencils, opera glasses, gloves, pocketbooks, eyeglass cases and eyeglasses, hats, shoes, stockings and mysterious-looking bundles, to several reminders of current shortages—paper bags containing bars of soap and boxes of soapflakes.

"If you think it's full now," said the usher, "you should see it at the end of the season when it bulges. It's extraordinary the kind of things they leave. One woman lost a magnificent bracelet of diamonds and sapphires, but it was reclaimed the same day. Many years ago I found a diamond brooch, an extremely valuable one, and turned it in. It was finally claimed and the insurance company gave me ten per cent of the total value as a reward. But I think one of the funniest things that happened was when a young man came wandering in after a concert and said he'd lost his vest. We couldn't understand at first how that could be possible, but he explained that he had grown warm during the concert, taken off his coat and vest, replaced his coat and then walked out without his vest."

"But perhaps one of the most amusing things we encounter has to do with our ventilating system. Underneath some of the seats there are small, mushroom-shaped ventilators through which fresh air is pumped into the auditorium at intermission time. Not everyone goes out to smoke during intermission; some prefer to remain in their seats and occasionally we receive a complaint from persons seated over these ventilators that they feel a cold draft on their legs. To remedy the situation we went out and bought several rubber bathing caps to fit over them and now, whenever we receive a complaint, we refer it to what we call the 'bloomer department.'

"At Town Hall," said Mrs. Bellard, "we don't have much trouble with gate-crashers. They can't get by the man who takes the tickets at the gate, for he has an eagle eye and winnows out all that sort. They've come to know it too, for I have had young students tell me that, though they sometimes slip into Carnegie Hall or the Met., they've stopped trying to get into this auditorium."

"Occasionally a music teacher will send girls to (Continued on page 17)

Ariadne In Superb Premiere

(Continued from page 3)

speak, in Stuttgart in 1912. But later on, the opera became of more interest than the play and the bother of producing the whole business every time a performance of the opera was desired finally led the collaborators to drop virtually the whole of the Molière and attach a short explanatory introduction, thus making a one-act opera with prologue of respectable length.

The idea is of a show within a show. The prologue discloses actors, musicians, carpenters and stageheads making ready behind the scenes for a performance in a small private salon theatre in the house of "the richest man in Vienna." A very serious opera by a young composer on the classical subject of Ariadne, Theseus and Bacchus is to be given. The young man and all his cohorts are thunderstruck when the majordomo informs them that an Italian opera buffa troupe also has been engaged for the evening and that his master has conceived the novel idea of having both entertainments performed simultaneously. The composer despairingly consents to this preposterous arrangement, the curtain goes up on the opera proper and the fun begins with Ariadne's epic lamentations and ultimate redemption by the young Bacchus punctuated at odd intervals by the roulades, songs and buffoonery of the sinful but seductive Zerbinetta and her four gay harlequins. In this form, the opera was reintroduced in 1916 in Berlin, and with considerable success. However, as late as the 1920's Strauss was still making changes in various details of the score, notably in Zerbinetta's big aria which was shortened and to some degree simplified.

Hofmannsthal's Libretto

The egocentric Hofmannsthal, who was forever laboring Strauss about Art with a capital A (meaning his own, of course) and about the unerring genius of Max Reinhardt as a theatrical producer, tried to write something very profound and symbolic into his text. This he imparted, with a kind of condescension, to Strauss in a series of letters, one of which says: "Here we have the group of heroes, demi-gods and gods—Ariadne, Bacchus, Theseus—opposed to the merely mortal group consisting of the frivolous Zerbinetta and her companions, the common figures in life's masquerade. Zerbinetta is in her element while living riotously with one man after another—Ariadne could be the wife or the beloved of one man only, just as she can feel herself deserted, forsaken, only once. True, there is still one thing left, even for her—that wondrous apparition, the God. To him she gives herself, mistaking him for Death—he proves to be at once Death and Life for her—unveils for her the immense abysses of Nature herself, whom he represents as the magician, the enchantress who has transformed this poor little Ariadne—conjures up for her in this world the world beyond, keeps her safe for us, and at the same time transforms her."

We suspect that Strauss took much of this quasi-Wagnerian rigamarole with tongue in cheek. Certainly very little of it comes through the score, and today's listener does well to forget Hofmannsthal as far as possible and concentrate on the sheer brilliance and cleverness of Strauss' music, the amusing stage situations and the gay conceits of the characters.

The Prologue belongs, musically, to the Composer whose paean to music, the holy art, brings down the curtain—and also brings down the house in the present instance due to the vocal prowess and generally superb performance of Polyna Stoska in this



James Abresch

Ella Flesch as Ariadne

Octavian-like role. There are also some measures of melody for the Music Master, ably portrayed by James Pease, and the Dancing Master, impersonated in a stylistic manner by Allen Stewart, as well as a rather pretty duo between the Composer and Zerbinetta. But, in the main, the Prologue has the feeling of being mostly parlano and recitative. The Major-domo, played by Gean Greenwell, is a speaking part.

Serious music-making gets underway with the opera proper when Jourdain (a completely silent part in this version) and his guests assemble in the side boxes and the curtains of the miniature stage part to reveal Naiad, Dryad and Echo attempting unsuccessfully to solace the prostrate Ariadne. A trio singing close harmony, they are quite obviously the direct descendants of Wagner's Rhine Maidens, and there was a happy blend of voices among the Misses Fawcett, Nadell and Portnoy.

Ariadne rouses herself with the words, "Wo war ich! Tod!" After some queries and comments from Zerbinetta and her friends, which she ignores, Ariadne rises to sing her great Totenreich aria which is comparable in scope and demand to almost anything in Wagner, or in Strauss' own bigger works. And one was grateful for the routined knowledge, technique and experience which Ella Flesch brought to this difficult music which ranges from low A flat in the beginning to high A's and B flat at the end. She also had the good style-sense, as someone reminded us, to play the part in the manner of the old opera seria wherein the singer simply stands still and sings, and confines movement to occasional gestures of the hand and arm.

Zerbinetta's Tour de Force

Strauss' biggest assignment, somewhat to the distress of Hofmannsthal, is to Zerbinetta who has some of the cruellest vocal lines in all opera coupled with a full-length dramatic characterization demanding petite beauty, charm, a vivacious personality and real acting ability. To this task, Virginia MacWatters might well have come with fear and trembling, for it demands a mistress of song and theatre. Consider this: her Grossmächtige Prinzessin recitative and aria runs some 350 measures, occupying 19 pages of the piano score; every bar bristles with difficult coloratura figures to which have been added such tortuous intervals, awkward arpeggios and radical modulations as only Strauss could contrive; near the end comes a high D which is held for two and a half measures and then turns

ARIADNE AUF NAXOS, by Richard Strauss. New York City Center of Music and Drama, Oct. 10, evening. The cast:

PROLOGUE

Major-Domo	Gean Greenwell
Music Master	James Pease
Composer	Polyna Stoska
The Tenor	Vasso Argyris
An Officer	Lawrence Harwood
Dancing Master	Allen Stewart
Wigmaker	Grant Garnell
Lackey	Arthur Newman
Zerbinetta	Virginia MacWatters
The Primadonna	Ella Flesch
Harlequin	Ralph Herbert
Saramuccio	Hubert Norville
Truffaldin	Paul Dennis
Brighella	Nathaniel Sprinzena

ARIADNE AUF NAXOS

Ariadne	Ella Flesch
Bacchus	Vasso Argyris
Najade	Lillian Fawcett
Dryad	Rosalind Nadell
Echo	Lenore Portnoy
Zerbinetta	Virginia MacWatters
Harlequin	Ralph Herbert
Scaramuccio	Hubert Norville
Truffaldin	Paul Dennis
Brighella	Nathaniel Sprinzena
Conductor	Laszlo Halasz
Stage Director	Leopold Sachse
Scenic Designer	H. A. Condell



Marcus Blechman

Polyna Stoska as the Composer

and good taste as it was by these ingenious City Center people.

A final word about the libretto. The Prologue was sung in an intelligible and sensible English translation by Lewis Sydenham. This was eminently wise since the Prologue gives the audience the key to what transpires in the subsequent act and also explains the whole conception of the play within a play and the simultaneous performances which would be confusing to those who had not studied the book carefully in advance. The opera itself, however, was left in its original German which was also wise for the usual reasons that make translated opera inept and incongruous.



Fred Fehl
Virginia MacWatters as Zerbinetta
and Ralph Herbert as Harlequin

into a trill (still on D) for another measure and a half. There follows more fancy work in high tessitura concluding with another long trill on A—and again the high D! All of this, of course, "in character", with the singer constantly miming and dancing about the stage.

Miss MacWatters was probably as nearly perfect in this role as it is possible to be. Her voice was clear, bright and flexible. She was invariably on pitch and she took the high notes with ease. Moreover she looked the part exactly and she knew precisely how far to go with her pert antics without breaking over into ordinary vaudeville clowning. The last measures of her song were drowned in a wave of applause which turned into an ovation.

There remained the entrance of Bacchus and the love duet with Ariadne in which Vasso Argyris was adequate but far from distinguished. Again there were distinct, and none too subtle, echoes from the Ring—or was it *Tristan und Isolde*? In fact, the entire opera, clever, witty, colorful, dazzlingly virtuosic though it is—reminds one constantly of something else. It is a pastiche, sometimes consciously, sometimes not, of everything one has ever heard before in opera. When Strauss is not imitating Wagner, or Mozart, or Schubert, he is imitating himself. But it adds up to a brilliantly entertaining evening in the theatre, the more so when it is done with such freshness, spontaneity

Other Operas At City Center

The perennial Cavalleria Rusticana and Pagliacci proved as popular as ever at the performances at the City Center on the afternoon of Oct. 13. In the cast of the Mascagni work were Winifred Heidt as Santuzza; Giulio Gari as Turiddu; Grant Garnell as Alfio; Rosalind Nadell as Lola; and Mary Kreste as Mamma Lucia. Camilla Williams was the Nedda of the Pagliacci cast and the other singers included John Dudley as Canio; Giuseppe Valdengo as Tonio; Norman Young as Silvio; and Nathaniel Sprinzena as Beppe. Julius Rudel conducted both operas.

The performance of La Bohème on Oct. 17 will be remembered for the beautiful singing of Hilde Reggiani as Mimi and the enthusiastic mock duel between James Pease as Colline and Arthur Newman as Schaunard, during which the latter broke his arm, an action not called for by Puccini. Jean Morel conducted and the artistry of the entire ensemble was loudly applauded in both the right and wrong places. Cast changes from the first presentation included Miss Reggiani replacing Dorothy Sarnoff, Lillian Fawcett as Musetta replacing Virginia MacWatters, and Giulio Gari as Rudolph replacing Eugene Conley.

A performance of Tosca with Ella Flesch in the title role, Eugene Conley as Cavaradossi and Ralph Herbert as Scarpia on Oct. 19 found favor with a large audience. The Sardou-Puccini thriller was vigorously conducted by Laszlo Halasz and the singers were in good form. Also in the cast was Grant Garnell, Allen Stewart, Paul Dennis, Alan Winston and Lydia Edwards.

Smetana's lively folk opera, The Bartered Bride, was given on Oct. 18 under the direction of Thomas P. Martin, with Polyna Stoska, John Dudley, Gean Greenwell, Grant Garnell, Mary Kreste, Allen Stewart, Lawrence Harwood, Lydia Edwards, (Continued on page 41)

Swiss Festivals Bring Resurgence of Music

First Post-War Summer Offers Traditional Events in Lucerne, Gstaad and Engadine and New Festival at Interlaken

By WILLI REICH

BASEL

THE first postwar summer brought to Switzerland musical activities of exceptional intensity. The traditional festivals in Lucerne, Gstaad and the Engadine were augmented this time by some very interesting performances in Interlaken.

The biggest sensation was offered at Lucerne at the very beginning of the summer when two concerts by Toscanini and the orchestra of the Milan Scala were suddenly announced. Although they were advertised only a few days in advance, music lovers streamed into Lucerne from every cor-

nerger, each presenting a Haydn and Mozart Serenade; Robert F. Denzler, under whom Yehudi Menuhin gave a triumphal performance of the Mendelssohn Violin Concerto; the Italian Victor de Sabata, who revels in striking external effects; and finally, Paul Kletzki, the most important "find" of the recent Lucerne festivals, who supplemented his customary symphonic program with an imposing performance of Mozart's Requiem in Lucerne's gorgeous Jesuit Church. Among the chamber concerts the interpretations of the Swiss pianists Edwin Fischer,



Paul Paray, who conducted at Lucerne



Hans Blättler



Paul Kletzki, who led the Gstaad Festival Orchestra



Hans Blättler

Above, right: Interior of Lucerne's Jesuit Church during a performance of the Mozart Requiem

Right: Malcolm Sargent conducts the Lucerne Festival Orchestra



Jean Schneider

Robert Casadesus is soloist with a festival orchestra led by Paul Paray

ner of Switzerland, many of them by special train, and experienced two musical evenings of extraordinary character in which the Maestro presented Brahms' Fourth Symphony, Debussy's *La Mer* and Dimitri Kabalevsky's *Colas Breugnon* Overture. On the second evening Toscanini once more showed himself the incomparable interpreter of Beethoven and Wagner.

About Toscanini's art of conducting there can, naturally, be little new to say at this stage. Amazing and truly wonderful remains the youthful freshness with which the 79-year-old conductor interprets his beloved masters and the unexampled fascination he exercises on orchestra and public alike.

Sargent Makes Debut

After these two great evenings it was not easy for the regular Lucerne festival (about a month later) to maintain itself on a comparably high level. That they succeeded relatively well was due to the excellent conductors, the interesting programs and to the tonally well integrated festival orchestra. New for Lucerne was the English conductor, Malcolm Sargent (who impressed by his precision and simplicity); and Paul Paray, who had been invited from Paris to Lucerne during the war but whom the Nazis refused an exit visa.

Familiar conductors included Ernest Ansermet, who conducted in masterly fashion Stravinsky's *Histoire du Soldat*; Paul Sacher and Max Sturz-

Paul Baumgartner, Franz Josef Hirt and Rosemarie Stucki stood out with special distinction.

In the middle of July Interlaken offered its first festival, which was wholly based on the collaboration of the Concertgebouw Orchestra from Amsterdam, which had experienced the occupation of Holland and nevertheless

less preserved its artistic eminence. Two concerts were given under Eduard van Beinus, successor to Willem Mengelberg.

Van Beinus disclosed himself a brilliant exponent of new works as well as the classics. In a Debussy-Ravel program the Frenchman, Henri Tomasi, charmed with a finely coloured performance of impressionistic scores. New for Switzerland were the conductors Otto Klemperer (in works by Bach, Mozart and Brahms); Issai Dobrowen, in a Slavic program, and the Englishman, Clarence Raybould. Among these illustrious foreign guests the only Swiss conductor, Hans Haug, carried out his share with honour.

The festival of Gstaad, with five orchestra concerts conducted by Paul

Sacher and Paul Kletzki stood under the sign of Haydn and Schubert. Five chamber music evenings by the excellent Loewenguth Quartet, from Paris, gave a cross section of quartet literature from Haydn to Debussy.

The most significant happenings at the festival weeks in Zurich were the world premiere of Arthur Honegger's *Symphonie Liturgique*, a deeply moving symphonic requiem; the first hearing anywhere of a new song cycle by the 60-year-old Othmar Schoeck (beautifully performed by the contralto Elsa Cavelti, with the composer at the piano), and the reappearance of Artur Schnabel whose grandiose interpretation of Beethoven's G Major Concerto was enthusiastically greeted.

American Music Played in Belgium

By ALEXANDRE PLAS

BRUSSELS

ON June 25, 1945, Christian Dupriez presented to the Belgian public at one of the Monday concerts which inaugurated the programs sponsored by the Belgian National Broadcasting Institute, the work of a musician hitherto unknown to them, Morton Gould. It was also the first program dedicated to an American composer. Earlier, on April 17, Mr. Dupriez had introduced a work, well known in the States, but which served to draw local attention to a particular American talent, that of Harl MacDonald. Continuing this policy, on Oct. 19 of the same year there was begun a new cycle, with commentary by Mr. Dupriez, called *Contemporary Music in the United States*.

After an introduction, which to a large extent covered all that America had produced in music to the end of the 19th century and ending with

MacDowell, we heard some pages of Victor Herbert, opera and symphonic music hitherto unknown to us; the Second Symphony of John Alden Carpenter under the baton of Désiré Defauw, and the overture, *In Bohemia*, by Henry Hadley.

This large panorama was continued with works by Mrs. Beach, Howard Hanson, Charles Ives, who had an entire program to himself on March 1; Blair Fairchild and Wallingford Riegger. On Jan. 11, Roy Harris' Third Symphony, Henry Cowell's *Tales of a Countryside*, for piano and orchestra, works by Abram Chasins, Samuel Barber and Paul Creston were offered. Creston was represented by his First Symphony.

The program on April 5 was largely devoted to Mr. MacDonald. Then on May 3, Aaron Copland's *Quiet City*, together with the Symphony in One Movement by Samuel Barber was given. In speaking of

Barber, Mr. Dupriez remarked that he had, in one composition, reverted to a Flemish composer of the Middle Ages, Siegbert de Gembloux.

Jerome Kern, George Gershwin and William Grant Still were the composers whom Mr. Dupriez chose for his June meeting, commenting especially upon the interesting personality of Still, as he felt that Kern and Gershwin were already sufficiently well known to the public. On July 5, music by three musicians, whom one might at first sight be surprised to see brought together, was performed: Granville English, Virgil Thomson and Ferde Grofé. The commentator stressed the individual characteristics of each.

In the second week of July we were again concerned with Mr. Copland. Following a brief biographical sketch, Mr. Dupriez introduced the curious *Salon Mexico*. This was followed by three mixed choruses by William Schuman and the music of Leonard Bernstein's ballet *On the Town*, from (Continued on page 41)

Worcester Festival Hailed



"Pianissimo!" demands Ormandy

(Continued from page 3)

in Blue, when "bravos" rang through both halls. Many times a festival favorite, the pianist won new appreciation with his "concert" version of Gershwin's music. It was brilliant and febrile and played with a rush and a dash that bedazzled the audience. This listener was disturbed, however, by the "hypocritical soloist" conception of the piece and its restless execution.

Part of the prevailing nervousness was due, no doubt, to the late arrival of the orchestra, which, tired and train-weary, did not settle down to its customary smooth perfection all evening. By Tuesday night and for Wagner, they were in top form, but friendly indulgence passed over small slips in several of the "familiar" works. Familiar, indeed, but apparently well-loved to Worcester: the Beethoven Third Leonore Overture, the Mendelssohn Nocturne and Scherzo from A Midsummer Night's Dream, Liszt's Les Préludes, the Gershwin piece and Strauss' Blue Danube. After intermission the chorus of almost 400 and Walter Howe made their 1946 bow with three admirably done Spirituals a cappella: Listen to the Lambs arranged by Dett, Deep River and I'm Goin' to Sing in de Heavenly Choir.

With Astrid Varnay as soloist and the orchestra in its highest estate, the Wagner program Tuesday night went over with more success than had been expected, although there were some empty seats. A whole list devoted to this one composer had caused some apprehension, expressed in the newspapers, although it made this reviewer wonder why a festival 87 years old wasn't acclimated to Wagner by this time.

This was one of several high peaks for the Philadelphia men and particularly in the Meistersinger Overture and Siegfried's Rhine Journey did their virtuosity shine effulgently. Miss Varnay's beautiful voice lends itself as well to concert Wagner as to opera, and she sang Brünnhilde's Immolation with nobility, seemingly endless breath and rich tone. Previously her Liebestod, following the orchestral Prelude to Tristan, was tenderly yet powerfully done, her best moments of the evening. Elsa's Dream was not as free in emission and round in tone as the other excerpts. The orchestra followed the Rhine Journey with Siegfried's Death and Funeral Music, the one questionable spot in programming. A couple of livelier excerpts might better have suited Worcester tastes, particularly in the first exper-

iment. Wednesday was a "music-less" day except for an evening rehearsal, and the next great audience congregated on Thursday night when anticipation was high for Russian music, old and new. The old was the Rimsky-Korsakoff Easter Overture and the Tchaikovsky Piano Concerto played by William Kapell; the new, the Prokofieff cantata, Alexander Nevsky, with Rosalind Nadell as soloist. Worcester greeted the cantata with pride and interest; the pianist with hysterical joy.

The soloist had scored at the festival in 1944 with Rachmaninoff; this time he had his audience breathless with Tchaikovsky. However, to this listener there was that same restlessness that had been present in Monday night's instrumental show and an added undercurrent of uncertainty. The tremendously talented Mr. Kapell did not seem to be doing himself justice. His capacities are well known and his brilliance is a byword. To this listener he did not live up to past performances. The frenzies of the audience left no doubt as to what it thought about it.

Prokofieff Cantata Heard

From then on, the evening belonged to the chorus, with a goodly slice for Miss Nadell. Prokofieff's starkly dramatic work has been heard previously several times, and beyond remarking that it celebrates the heroism of a Novgorod prince against the invading Knights of the Teutonic Order in 1242, and that it was expanded into seven sections from a motion picture score, little need be said of the work itself.

The performance was excellent under Mr. Howe. If it did not feature the whip lash technique of an earlier

hearing, there were great sincerity, accuracy of choral work, emotional feeling and beauty of vocal tone to recommend it. Obviously the big chorus had worked itself to a fine point and still, as professionals do, gave its best at the moment of performance. Particularly imposing was its work in the third section, the Crusaders in Pskov, where its ecclesiastical text and steady musical progression against wild orchestral harmonies makes a most telling passage. After the exciting fifth section, the Battle on the Ice, comes the contralto's solo, Field of the Dead, which Miss Nadell made lovely and poignant with glowing vocal color and emotional intensity. It is not a long solo but an impressive one, and the singer, having done it several times before, knowing made the most of it.

This year's vocalists ran to the distaff side—Miss Varnay, Miss Nadell, Eleanor Steber and Agnes Davis, with only one man singer, James Pease. Miss Steber was chosen for the traditional Artist's Night after her Monday night success in 1944. Ever since 1940, when Richard Crooks sang on Friday night and Tyra Lundberg Fuller, a local scribe, complained that they missed the "glamor of a lovely face, the sheen and glitter of a charming gown," Friday night has been dedicated to the fair sex. (The quotation is from a new history of the Worcester Festival by Raymond Morin, critic for the *Telegram*, which is mentioned in another column.)

Steber Wins Plaudits

Miss Steber disappointed no one, either sartorially or artistically. Her gown was blue and be-spangled and becoming; her solos were Mozart and Weber, and musically delightful. She was at her best in the long, lyrical, floating passages of the Il Re Pastore aria, L'Amoro, Saro Constante (which accompanied the long aria Misera Dove Son from Marriage of Figaro) and the Cavatina from Der Freischütz which she sang as an encore with orchestra after Leise, Leise. The four pieces were sufficient to show her great lyric gifts and the rare beauty of her top voice, as well as the dramatic fervor with which she invests many of her roles at the Metropolitan, and which she projected in the Figaro and the Leise, Leise, without awkward or inappropriate gestures. But it left the audience hungry for more.

In the olden days, the Friday night artist sang shorter works and more encores, and thus gave more variety. It is difficult, no doubt, to plan a pro-



Alexander Hilsberg presides over the fate of Tubby, the Tuba

gram which shall include orchestral, chorus and solo works and still have a semblance of unity and balance. This one seemed top-heavy on the side of the first two. The orchestra opened with the Sibelius Fifth (one of Mr. Ormandy's most sympathetic and rewarding half-hours, and, incidentally, a first festival performance) and closed with the sensuously beautiful Rapsodie Espagnole of Ravel. The chorus under Mr. Howe sang the Brahms Song of Destiny and sang it extremely well, back on familiar ground after the ice-floes of Russia.

Saturday morning brought the Concert for Young People, always a treat and latterly so jammed with young humanity that the auditorium bulges and the chorus seats have to be opened for patrons. Alexander Hilsberg presided, as has come to be the custom, and proved to be a delightful master of ceremonies. The climax of the morning was the first concert performance of Kleinsinger's Tubby the Tuba, but before that the children had enjoyed the Handel-Ormandy Suite from the Water Music, the Saint-Saëns Swan, played by Samuel Mayes, cello, and Marilyn Costello, harp; the Dance of the Sugar Plum Fairy from Tchaikovsky's Nutcracker Suite, the Dance of the Comedians from Smetana's Bartered Bride and The Overture to Rossini's William Tell.

They had also sung America the Beautiful and clapped loud and long at Harl McDonald's clever arrangement of The Arkansas Traveler. Then came Tubby. The misfortunes and eventual triumph of the unhappy, lone-some tuba were narrated ingratiatingly by Paul Tripp, who wrote the words, and the music is entrancing. Tubby is destined to succeed Peter the Wolf—and high time.

Beethoven, Dvorak and Strauss were chosen to wrap up the festival in

(Continued on page 41)

Morin Writes History Of Worcester Festival

WORCESTER.—Co-incident with the 87th Festival Week here, a new history of this famous event appeared and was widely hailed. Written by Raymond Morin, pianist, teacher and critic of the *Telegram*, it traces the festivals from their beginning in 1858 and provides valuable and authentic data as well as much anecdote and amusement. Printed by the Commonwealth Press, whose head is Hamilton B. Wood, former president of the Festival Association, the handsome volume contains a foreword by the present president, Harry C. Coley, in which it is noted that Mr. Morin has done the book as a labor of love and that profits, if any, shall revert to the festival.



Eleanor Steber rehearses Mozart



James Pease,
a Saturday soloist



Agnes Davis,
William Kapell and
Rosalind Nadell
autograph programs

All photos by Adrian Siegel

MEPHISTO'S MUSINGS

Dear Musical America:

A new "swing tune," called When You Make Love to Me Don't Make Believe, published by Emery Music, Inc., has been classified as a hit by *Billboard*. Bing Crosby has recorded it for Decca Records, Dick Jergens for Columbia Records, Margaret Whiting for Capitol, Bob Chester for Sonora, and altogether five recordings are ready for release. The number of first pressings of Crosby's version is 300,000—an unprecedented number. It has also met with wide popularity among juke-box fans and disc jockeys. The song has had only routine publicity, yet almost every name band in the country has scheduled it for fall performance. And as if this were not enough—it was written by Jascha Heifetz.

But the story behind the story is this: the song was written on a dare and under the pseudonym, Jim Hoyl, with only the initials remaining of the original name. Marjorie Goetschius, popular lyricist, agreed to match her words to his music. Not one of the recording companies nor artists who recorded When You Make Love to Me knew the identity of Jim Hoyl.

The Hoyl-Heifetz-Goetschius combination has produced several other songs. The next, to be published by Carl Fischer, Inc., is Hora Swingato, a jazz version of the Dinicu Hora Staccato, a Gypsy air which Heifetz transcribed and made famous as an encore. That in turn will be followed by another Emery Music publication, So Much in Love, a song said to be inspired by the recently completed film, Carnegie Hall, in which Mr. Heifetz plays the Tchaikovsky Concerto—or parts of it. Things are getting so mixed up these days.

* * *

The Worcester newspapers missed a trick at this year's festival. Day by day the festival coverage is tremendous, the habit of most news-sheets when big local events come round—a news story, a music review, and a social spread with "art."

There are also various feature stories, most of the human-interest variety. With the Philadelphia Orchestra as background material, there is plenty of copy and the papers went to town with articles

about the players and their foibles. Out-of-town visitors usually come in for some publicity, too, especially when they can be slugged (a word meaning labelled and not what you might think) society.

But one they missed this year—and he could be society, music or human interest—was Uncle Joe Priaulx. A festival figure for 50 years, Uncle Joe has long been beloved in the music and publishing worlds and when he celebrated his 80th birthday—let me see, was it three years ago?—a crowd gathered in New York to wish him well. He hasn't been out and about so much of late, but made a special effort to go to his beloved Worcester Festival even though the man who really meant Worcester to him, Albert Stoessel, was gone.

Uncle Joe arrived on Thursday, in time for the Russian concert and the party always given at the Worcester Club for the artists and board of directors and a few others, and he stayed on until Sunday. Your reporter met him in the hotel lobby (used to be Bancroft and now it's Sheraton and another sign of changed times) and heard him mutter "First time in 50 years they haven't mentioned me in the papers." He was hurt and rightly so. Worcester papers please copy.

* * *

Destiny seems to have chosen the name of the hero of the following short and true story with as much care as any of the older English novelists ever entitled theirs Jacob Faithful, Roderick Random, Peregrine Pickle, Humphry Clinker or Oliver Twist.

One of the violinists of the Philadelphia Orchestra, David Coleman, recently received from abroad what is probably the first and only request for a full evening dress suit. The seeker of the garment was Joseph Weary, a former clarinetist with the Rotterdam Symphony in Holland. The appeal was made to Coleman through a mutual friend, who explained that Mr. Weary not only needed evening clothes, but also was in dire need of reeds for both the B-Flat clarinet and bass clarinet. Mr. Coleman was also informed that Mr. Weary did not

work as a musician during the German occupation of Holland, but that he was impressed into forced labor gangs, cleared rubble from the streets and was compelled to dig ditches and sewers. All his symphony orchestra equipment and clothing was confiscated by the Nazis.

Mrs. J. Francis R. Packard, who is chairman of the Emergency Aid Workshop in the Wanamaker Store, supplied Coleman with the necessary suit to send to his friend; Ralph McLean, first clarinetist, and Leon Lester, bass clarinetist of the Philadelphia Orchestra, supplied the reeds. And now Mr. Coleman is proudly exhibiting a grateful letter of acknowledgment from Joseph Weary, who received the gifts in excellent condition and is able to go back to his old profession of making good music.

* * *

One of our down-east imps, Arlan R. Coolidge, sends us a bit culled from the Providence, R. I., *Sunday Journal* in which the writer seems to have got his opera by ear, rather than by heart.

"The program, arranged by Miss Emily Shaw, will be presented in two parts. The first will be a study in music appreciation with Miss Shaw telling the story of Richard Wagner's opera 'Christian and Isolde'

Any relation to Parsifal's Progress by Richard Bunyan?

* * *

The occupational hazards of opera are many, from the airy tribulations of the Rhinemaidens, who, swinging in their harnesses not infrequently get "air-sick," to the heroines of L'Roi d'Ys and The Flying Dutchman, Margared and Senta, respectively, who supposedly do a Brodie into the foaming billows; to Rachel of La Juive, who dunks herself in a cauldron of boiling oil, and that less well known lady, Eily, in The Lily of Killarney by Sir Julius Benedict, who, with the ease of Superman, swings herself across a stage chasm on a rope to reach her lover. Not to speak of the seemingly less hazardous on-stage moments of the Wagnerian artists who cross fire-lines with as great frequency as strike-breakers, and teeter

precariously up and down mock-mountains carrying spears, helmets, horns, swords, shields and their own not inconsiderable bulk with about as much equanimity as you possess during the subway rush hour carrying a paper bag of eggs at ninety-four cents a dozen.

Add to these now, the mock duel in the last act of La Bohème, for at the City Center a week or so ago, Arthur Newman, singing the role of Schaunard, slipped and fractured his arm. He continued his performance until his cue called for leaving the stage. Backstage, his arm was put into splints and he tried to go back on, but Laszlo Halasz, musical director, overruled his laudable desire to finish the opera.

And singers are not the only ones subject to accident—for the malaise sometimes attacks stage directors—witness the collapse of the stage director, Armando Agnini, after a performance of La Forza del Destino by the San Francisco Opera Company, which will give some idea of the strenuous schedule that that institution is adhering to. Under strict orders to remain at home, resting, and away from the Opera House, Mr. Agnini is now taking directions, while a new stage director, Dino Yannopoulos, is giving them.

* * *

Quoted Without Comment . . .

"One of the things you're doing is hastening your crescendos. That is one of the sins of youth," said 27-year-old Mr. Bernstein."—The New York Times in reporting Leonard Bernstein's orchestra rehearsal with students at the New York High School of Music and Arts.

"Being one of Ravel's real masterpieces, it would have had to have been less well played to have struck home."—A critic, also in the New York Times.

"It is the ill-fated Violetta who renounces her love for Alfred Germont, to be sung by Hayward, because Germont's father (George Tozzi) believes the frivolous woman is insincere."—Press release from the Mutual Broadcasting System.

* * *

Roy Harris doesn't believe in losing things by halves. He does it in fourths. None of your simple "Lost Chord" stuff for Harris. When he loses part of a composition he loses an entire movement. Somewhere between New York and Colorado Springs, a Toccata, the fourth part of a Sonata for violin and piano, is wandering about—like the six characters in search of an author—one Toccata in search of its father. However, the postal authorities have formed a posse and are tracing the lost manuscript. The first three movements arrived safely at the office of their New York publisher, but the other must have dropped its dog tag en route. Madeline Carabo, violinist, will introduce the Sonata—minus its movement if the postal boys don't hurry up—at Town Hall on Nov. 11. She has a faint hope that Mr. Harris will arrive, galloping up in the nick of time to re-score the missing movement. Perhaps an usher will rush down the aisle and thrust the wet sheets into Miss Carabo's hand just as she reaches the end of the third movement, hopes your

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Bo Brown



"I thought Emily would like harp lessons—she was always so good at weaving!"

Concerts in New York



Gold and Fizdale Paul Wittgenstein

ORCHESTRAS

Gold and Fizdale Play Milhaud With Bernstein

New York City Symphony, Leonard Bernstein, conductor; soloists, Arthur Gold and Robert Fizdale, duopianists. New York City Center, Oct. 7.

Symphony No. 36 in C.....Mozart Concerto for two pianos and orchestra.....Milhaud (First time in New York)

Symphony No. 5 in E Flat.....Sibelius

Messrs. Gold and Fizdale revealed praiseworthy technical virtuosity in the Milhaud Concerto and gave a sprightly performance which considered the balance between orchestra and the pianos carefully. Apart from one extended piano passage in the first movement, the orchestra and solo in-

struments were usually heard together. The composition as a whole proved to be smooth, thoroughly craftsmanlike, as might be expected from one of Milhaud's talents. The work had previously been performed in Pittsburgh, Washington, Chautauqua, N. Y., and Paris, hence, this was a welcome local premiere.

In the Mozart Symphony, Mr. Bernstein and the orchestra gave a generally smooth and commendable reading, but the Sibelius work lacked continuity of line and balance. The orchestra, however, is continuing to improve radically in precision and tone quality. W.

Jonas Performs Beethoven With Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski, conducting; Maryla Jonas, pianist, soloist. Carnegie Hall, Oct. 10, evening:

Symphony No. 1.....Beethoven
Concerto No. 1, in C.....Beethoven
Miss Jonas
Musique de Table, Orchestral Suite.....Rosenthal
Waltzes from Der Rosenkavalier.....Strauss

After a recital debut last season which could be described as nothing less than sensational, Miss Jonas' first appearance with orchestra in this vicinity automatically took on a certain special interest. Though her recital programs were not chosen in a way to display it, one rather assumed that she was a "big" player, in the sense that the dimensions of the concerto, or any of the other larger forms, would not catch her at a disadvantage. Yet the orchestral backdrop does peculiar things, sometimes, to those playing before it, and thus it was with frank curiosity that one awaited this performance.

The result was neither disappointment nor surprise. The breadth and sweep of style fully satisfied the architectural demands of the work. Otherwise, previous judgments needed no

additions nor revisions. Again one admired the brilliance and security of the Polish pianist's technique which insure a remarkable independence of fingers, one of the fastest and most perfectly balanced trills to be heard today, an exquisitely controlled pianissimo and several other fine details that inevitably accompany such virtuosity. It may still be said that her loud tones are too percussive and need a different attack to give them depth and richness. For this reason, the middle Largo movement, with its softer, darker shadings, went considerably better than either of the others.

The remainder of the program need not detain us. Mr. Rodzinski's reading of the Symphony was flat and uninteresting—as much so to him, apparently, as to the listeners—although he conducted a masterful accompaniment for the concerto. The Manuel Rosenthal pieces, despite such titles as *Filet de Boeuf*, *Cuisson de Chevreuil*, etc. failed to assuage New York's hunger and made precious little food even for thought. The Rosenkavalier waltzes wanted the authentic Viennese lilt. On Sunday, Oct. 13, this program was repeated except for the Symphony which was supplanted by the Overture to Weber's *Euryanthe*. E.

Wittgenstein Is Soloist In Ravel Piano Concerto

New York City Symphony, Leonard Bernstein, conductor. Paul Wittgenstein, pianist, assisting artist. City Center, Oct. 14, evening:

Le Tombeau de Couperin.....Ravel
Piano Concerto for the Left Hand.....Ravel
Mr. Wittgenstein
Symphony No. 3 (Eroica).....Beethoven

An exciting performance of Beethoven's Eroica was the news of this concert. Mr. Bernstein had the score at his finger tips (he did not need to refer to the notes on the stand) and he conducted the symphony with heed for its peerless structure as well as its dramatic impact. The first movement



Ben Greenhaus

Maryla Jonas and Artur Rodzinski

was spaciously and cumulatively paced, the slow movement eloquently conceived without a trace of hurry, the scherzo swift and light as the wind, and the finale thoroughly integrated, so that one never lost the basic outline around which the marvelous variations are woven. Mr. Bernstein almost dislocated his spine before the evening was out, but his gestures produced results. As time goes on he will exert himself less, one hopes, and make the musicians exert themselves even more. This was a memorable performance.

Oddly enough, the Ravel music was less sensitively handled. It was an off evening for the entire orchestra, which has seldom sounded so rough and

(Continued on page 28)

Myra Hess Triumphs in Return

THE overwhelmingly demonstrative reception accorded Dame Myra Hess by the long-sold-out auditorium and stage at Town Hall on Oct. 12, when she made her first reappearance since the season just preceding the outbreak of the war, was a significant indication of the place this truly great English pianist holds in the hearts of the music public here both as artist and woman. Before the stage door opened there was an air of tense expectancy and when she appeared the audience arose en masse to welcome her.

Later, just before the intermission, in the course of a graceful little speech she said she liked to think that this wonderful reception was intended not just for her but also as a symbol of the new bond of essential unity that she feels has been forged between her country and this by the generous financial aid supplied by a great many Americans to her and her associates in maintaining the unbroken continuance of the concerts she first inaugurated in London at the National Gallery a month after war was declared to take the minds of the people off the bombings and other war sufferings. She said that she had been unduly praised for her share in that work, which had expanded to such unexpected dimensions and had given many young artists opportunities to be heard, and asserted that only the assistance of American friends, for which she hoped to be able to thank many of them in person, had made it possible to continue the concerts throughout the entire duration of the war.

This recital proved to be the occasion of a triumphant re-entry for



Myra Hess

Miss Hess on the local concert stage, for it was manifest from the outset that her already distinguished art had undergone a notable enrichment and broadening and that she had returned as an artist of greater stature than ever. The program itself attested her uncompromising ideals. It consisted of Bach's Fifth French Suite, in G, the set of Six Variations, Op. 34, by Beethoven, that master's Sonata in A Flat, Op. 110, and, after the intermission, the Brahms Sonata in F Minor, Op. 5.

These works were all played with the most intimate and affectionate communion with the spirit of the composer concerned and with a loftiness of vision and complete selflessness that lifted everything taken in hand to an exalted plane. This indeed was playing that exemplified the highest spirit-

ualization of art. The complete technical mastery with which every work was projected was not even thought of in the flood of tonal beauty evoked from the piano to convey the composers' ideas to the listeners.

With the aid of an amazing wealth of subtleties of touch and sensitive shadings each of the dance forms constituting the Bach suite emerged as a varitable gem of incisively individualized character, and, while the Gigue, as an example, was tossed off with inimitable lilt and charm, the feeling with which the Sarabande and the Loure were invested gave to each of them the aspect of a deeply spiritual episode.

Perhaps the highest peak of the recital was reached with the Beethoven sonata, of which the artist gave a profoundly eloquent reading, of transcendent nobility of conception and utterance. The arioso sections were set forth with a poignancy that must make them remain particularly unforgettable. And the exposition of the Brahms sonata maintained the same inspired level from the challengingly proclaimatory chord progressions of the opening movement, through the re-created poetry of the Andante, the Brahmsian laughter of the Scherzo and the grippingly nostalgic reflectiveness of the Intermezzo to the triumphal finale.

It is no exaggeration to say that from the first notes of the program to the last the pianist kept her audience under an unbroken spell of enchantment. Little wonder that cheers mingled with the storms of applause evoked. The extra numbers at the end were the Brahms A Flat Waltz and Intermezzo in C, Op. 119, a Scarlatti Sonata in G, played with exquisite delicacy of staccato touch, and the artist's familiar version of Bach's Jesu, Joy of Man's Desiring. C.

RECITALS

Walden String Quartet

The Walden String Quartet, of Cleveland, now resident at Cornell University, gave a concert at the Town Hall on Oct. 7. The program began with Haydn's Quartet in C (listed as Op. 20, No. 2) and concluded with Beethoven's in E flat, Op. 127. Between these came the novelty of the evening, Charles Ives' Second Quartet, in three movements. The composition is, in its first two movements, a kind of humoresque. The finale is dissonant, something after the manner of Ernest Bloch's Viola Suite. The movements are respectively entitled "Discussions", "Arguments" and "Call of the Mountains".

(Continued on page 19)



The Walden Quartet

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 NOCTURNE PRELUDE #1 OPUS 28 Frederic Chopin
 RONDO CAPRICCIOSO Felix Mendelssohn
 TOCCATA and FUGUE Johann Bach
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Problem: Program Building for the Fledgling Artist

LESS than two months of the music season have gone by and already the question of the recital program challenges us. There is nothing new about the problem which, in this fashion or in that, pursues us from decade to decade. For the moment, however, we may be pardoned for considering one particular aspect of the issue. What should the young and untested artist sing or play when he or she first invites public attention and what should he avoid?

There are many who claim that most programs follow a definite pattern. Such persons believe that a pianist ordinarily begins his recital with Bach, passes on to Mozart or Beethoven, proceeds thence to Schumann, Chopin and Liszt and concludes with Debussy or modern Spaniards and Russians. Singers, it is assumed, open with old Italian, French or English airs, address themselves to German Lieder and modern French, Russian or Spanish lyrics and toward the end embark on English and American songs. The violinists and the cellists are, *mutatis mutandis*, in much the same case.

Obviously there are numerous variations from this scheme, yet it holds true in a multitude of cases. Now there is nothing artistically wrong in the pattern as such. The trouble comes when an artist—and, more specifically, the newcomer who still has his spurs to win—feel that they have to adhere to some such cut and dried schedule, come hell or high water. It may, indeed, be just the right thing for him, provided his technical, intellectual and imaginative powers are equal to it. It is obviously wrong when he is incapable of bringing to it the necessary mechanism and musical sympathy. Altogether, too many younger executants have a way of disregarding the fact that no artist, great or small, new or old, is equally proficient in everything. The truest artist is the one who best appreciates his limitations and as much as humanly possible avoids exposing his weaknesses. It seems a pity that so many young people do not achieve this wisdom before experience teaches it to them the hard way.

What, then, shall a newcomer do to put his best foot forward? The obvious answer would seem to be to play or sing chiefly that to which the method of trial and error has shown him to be best adapted. Above all, he should get over the superstition of having at all costs to please critics and traditionalists by playing certain compositions which recur on programs as inevitably as the revolving seasons. The great masters have written works of extraordinary charm which lie neglected year-in, year-out, simply because so many musicians lack the intelligence, the curiosity and the initiative to look

for them. It is this want of ambition and enterprise which we have to thank for these endless repetitions of a handful of well-worn songs, sonatas and concertos that often make a concertgoer's life a burden. Yet we see green beginners walking slavishly in the ways of their elders and endlessly repeating the same pieces whether qualified to do them justice or not. It rarely occurs to them to unearth the rewards of hidden gems for themselves.

Doubtless if the beginner avoids attempting, for example, the bigger works of Bach, the later sonatas of Beethoven, the subtler aspects of Schumann or Chopin because he realizes his incapacity he will eventually be taxed with inability to play them. So what? He cannot eat his cake and have it, too, and the criticism will be justified. But let him never forget that the best way to earn favorable criticism is to do a thing well. Otherwise, if he doubts his skill and values his peace of mind, let him steer clear of it.

GUEST EDITORIAL

American Musical Needs

By HOWARD HANSON

(An address to the fall convocation by the Director of the Eastman School of Music)

IN certain fields the country has made during the past twenty-five years outstanding progress—in the development of composers, in the creation of an American style of orchestral playing, in the use of music in the public schools as a part of general education.

In other fields progress has been slower. Our progress in the development of the American conductor has been very slow indeed, and even at present there are only a handful of American conductors in the nation. This is unfortunate not merely from the standpoint of the profession itself but because of the fact that a conductor should be in a very real sense the musical mentor of the community. He should be the focal point for the educational and cultural growth of that community, and his influence should be not only artistic and aesthetic but sociological as well.

The lack of conductors occupying important posts who understand the background of the American community, makes it all too easy for the art of music to follow patterns which are inherently superficial in character and whose roots do not go deep into the soul from which all honest cultural development must spring.

There is one other lack which is even more apparent. In spite of the wealth of outstanding vocal material in this country and in spite of the American public's natural interest in an indigenous theatre, we have at present practically no lyric stage in the United States.

This is, of course, particularly true in the

Personalities



Press Assoc., Inc.

Fritz Kreisler relinquishes his famous Lord Amherst Stradivarius violin to Jacques Gordon of the Eastman School of Music. The virtuoso sold the 202-year-old instrument to his friend for an undisclosed sum

field of what we may call "serious" lyric drama where the art had fed almost exclusively upon a form which was outmoded and decadent years ago. This, in turn, has fostered a vicious circle. The American singer has been forced to gain success in a medium which is quite foreign to his own natural instincts. The composer who might have provided the dramatic and lyrical vehicle in which the singer could naturally and logically find his own artistic expression has been frustrated by lack of interest on the part of the singer, apathy on the part of the public, and the over-all professional and managerial conservatism which would stifle at its inception almost any creative idea.

Canadian Milestone

WINNIPEG this year is jubilant over the success of one of its prominent citizens, a man who has contributed perhaps more to the city's culture than any other. He is Fred M. Gee, head of the Celebrity Concert Series and he is celebrating his 35th anniversary as an impresario.

The growth of his series, from a single concert in 1911, to seven and again to the present number, 12, shows that this tireless and devoted worker in the cause of good music is reaping his reward. Respect and affection are accorded him not only in Winnipeg but also in six other centers in that territory where he has established concert courses. Four of these have entirely sold out houses this year.

It may be that an editorial in the Winnipeg Free Press has hit upon the secret of Mr. Gee's success. Rarely are the artist and the businessman combined in one person, it suggests, and adds that Mr. Gee is a fortunate exception. He has continued the musical activity which was his first vocation as much as possible in the busy days which find him chiefly arranging concerts for others' pleasure.

It is entirely fitting that sincere tribute be paid to this distinctive figure in Canada's music. We hope that he is granted many more years of fruitful endeavor.

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MUSICAL AMERICANA

By HARRY MARLATT

SIX recitals in Buenos Aires' Teatro Colon by William Kapell, under the management of Bernardo Iriberry, were greeted with tumultuous salvos of applause from both his audiences and the press. The unanimous acclaim accorded the pianist, who was making his initial appearances in the South American city, was counted as a sensation. Accompanying Mr. Kapell on the trip was his new 16 pound, three octave practice piano, an invention of Harold B. Rhodes.

A campaign through C-A-R-E is being fostered by Lotte Lehmann from her Santa Barbara home to furnish food for opera singers in Vienna. Madame Lehmann hopes to be able to send packages of food every month to each of the singers who have been performing regularly without sufficient food . . . William Steinberg, conductor of the Buffalo Philharmonic, and Artur Rubinstein are currently occupied in recording music to be used in MGM's film on the life of Robert Schumann. The picture's musical score includes Brahms' First Symphony, Liszt's Piano Concerto in E Flat, Schumann's Faust, with chorus, and Piano Concerto.

Beggar's Holiday is the final title chosen for the Duke Ellington version of the 18th century classic, The Beggar's Opera, which went into rehearsal in late October. Max Meth will conduct the production . . . Andor Foldes, who gave a recital in Carnegie Hall last month, will turn from the piano to the typewriter, temporarily, at least, to do a book in the near future on music from the virtuoso's point of view. The book will be published by E. P. Dutton & Co. On Jan. 21 Mr. Foldes will appear with the Sacramento Philharmonic, on Feb. 4 with the Modesto, California, Symphony.

Erno Balogh, pianist and composer, has completed three new works to be published before the end of the year. They include an orchestral suite, Portrait of a City and three piano pieces . . . Four first American performances were to be presented by the Canadian pianist, Reah Sadowsky in her Town Hall recital on Nov. 3. They include a Sonata by Godfrey Turner, Songs without Words by Jelobsky, Variations by Ellis Kohs and Variations and Fugue by Juan Orrego . . . Still another Canadian pianist, Rose Goldblatt, who has been doing yeoman work for the contemporary composer, presented the first public performance of Isadore Freed's Intrada and Fugue over New York's WNYC on Oct. 27. Another of Freed's recent compositions, A Festival Overture, was played by Pierre Monteux and the San Francisco Symphony.

Whittemore and Lowe, their duo piano team multiplied by five, played a ten-piano arrangement of The Coronation Scene from Mussorgsky's Boris Godunoff and Ravel's Bolero at a banquet given by the Associated Industries of Massachusetts on Oct. 24. The additional pianists were furnished by the Boston College. On Jan. 29 when the team plays a Carnegie Hall recital it will introduce Sol Berkowitz's new Duo Concertante.

Making her third trip to Europe this year, Marjorie Lawrence, by invitation of the French government, sang with the National Symphony in Paris on Oct. 16 in a benefit concert for the French Red Cross. On Oct. 24 and 28 Miss Lawrence sang Isolde in a full-length radio performance of the Wagner work with the BBC Symphony. Sir Thomas Beecham conducted. Before returning to this country in December Miss Lawrence will tour Norway, Sweden, Denmark and Finland.

Following her Carnegie Hall recital which marked the end of an absence of seven years from the American concert stage, Dame Myra Hess left for a tour of Boston, Chicago, Washington, Baltimore, Newark, Providence and New Haven. Early in October Ellabelle Davis returned to this country after 18 opera and recital appearances in South America. After four concerts in Buenos Aires' Teatro Colon Miss Davis was forced to give an additional recital and the Grand Rex Movie Theatre to take care of the unsatisfied demand of those who wanted to hear her.

Angel Reyes, violinist, who embarked on a coast-to-coast concert tour in October recently returned from a two month USO tour which took him to Bad Schwalbach, Wildbad, Frankfurt, Berlin and Stuttgart. He played 26 performances for more than 10,000 servicemen. With him in the unit were Polyna Stoska, soprano, Jess Walters, baritone, and Lee Taubman, pianist.

What They Read 20 Years Ago

MUSICAL AMERICA for November, 1926



Elisabeth Rethberg
as Pamina



Paul Bender
as Sarastro



Above Right,
Marion Talley
as Queen of
the Night



Right: Louise
Hunter as
Papagena

IN THE METROPOLITAN REVIVAL OF MAGIC FLUTE

Conducted with the Foot?

The Venus de Milo has provided material, according to report, for a new opera by the Hungarian composer Jenö Hubay.

1926

Important if True

Richard Strauss has promised to give the score of his next opera to the National Library in Vienna as well as that of *Der Rosenkavalier* for which latter he is said to have been offered \$25,000 from America.

1926

And Yet . . . ?

Turandot Makes Glittering Entry at Metropolitan. Puccini's Posthumous Opera Stirs Excitement. Maria Jeritza Makes Vivid Impression. De Luca, Lauri-Volpi and Martha Attwood Share Honors. Serafin Conducts.

1926

Then and Now!

Premier Mussolini recently gave an audience to the Italian composers Pisetti, Alfano, Lualdi, Bossi and Toni, who are among the signers of a memorandum on the present state of music in

Italy. He accepted the honorary presidency of a committee which will hold a musical exhibition in Bologna the purpose of which is to arouse the interest of the Italian public in new musical formulas.

1926

Artistic Income

The aging sculptor, Vincenzo Gemito declares that the famous bust of Verdi which he executed in his youth has never been paid for. The only reward he received was a card of thanks from the municipality of Naples.

1926

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CLEVELAND: ELMORE BACON, The News.

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HARTFORD: CARL E. LINDSTROM, The Times.

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MILWAUKEE: ANNA R. ROBINSON, 633 N. Water.

MINNEAPOLIS: NORMAN HOUK, Morning Tribune.

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WASHINGTON, D. C.: AUDREY WALZ, 403 S. Lee Street, Worcester: JOHN F. KYES, 135 Maple St., W. Boylston, Mass.

George Engles Re-enters Managerial Field

After an absence of five years from the concert field, George Engles is returning as president of the newly organized Consolidated Concerts Corporation, with offices in the R.C.A. Building, Radio City. This organization will book musical artists in the fields of concert, opera, radio, television and motion pictures.

Mr. Engles was for many years a vice-president of the National Broadcasting Company in charge of the company's Artists Service, which he organized. Prior to that he operated his own managerial agency. Artists who have been under his management include Fritz Kreisler, Jascha Heifetz, Sergei Rachmaninoff, Kirsten Flagstad, Gladys Swarthout, Ezio Pinza, Lauritz Melchior, John Charles Thomas, Paderewski and Walter Damrosch and the New York Symphony.



George Engles

U. S. Asks Soviet Artists to Register As Agents; Noted Musicians Protest

PROTESTING against the "unprecedented subjection to indignity" of asking the first two Soviet musical artists to visit this country since the war to register as foreign agents, four notable musicians have submitted a request for explanation to the Department of Justice. The Soviet singers are Zoya Haidai, soprano, and Ivan Potorzhinsky, bass, members of the Kiev State Opera, who gave a recital in Town Hall on Oct. 5 and who, together with three other Ukrainians, left the United States on Oct. 12 rather than comply with the Department's request to register as foreign agents.

Those who protested the Government's step were Serge Koussevitzky, conductor of the Boston Symphony; Howard Hanson, head of the Eastman School of Music; Douglas Moore, chairman of the music department, Columbia University, and Aaron Copland, composer. The four musicians sent copies of their protest to President Truman and Acting Secretary of State Dean Acheson, together with a letter explaining that it was a matter "which cannot be overlooked by this nation or the world."

The two Ukrainian singers came to this country on Sept. 17 after a five-week tour in Canada. They were part of a delegation of five from the Ukrainian Society for Cultural Relations with Foreign Countries. The delegation was invited here by a number of groups including the American-Soviet Music Society. They did not register, according to one of their spokesmen, because they were on a cultural mission and were not official agents of their government. The singers were scheduled to remain in this country until the end of October, appearing in Cleveland, Boston and Pittsburgh. When the question of registration arose, however, Jacob M.

Lomakin, Soviet Counsel General, ordered them to make no more public appearances. Shortly thereafter they were called home by their government and left on Oct. 12 by plane from LaGuardia Field.

The letter of protest sent by Messrs. Koussevitzky, Copland, Hanson and Moore, is as follows:

October 11, 1946

The Honorable Tom C. Clark
The Attorney General
Department of Justice
Washington, D. C.

Dear Mr. Clark:

It was with great shock that we read and heard the disturbing news which appeared in the press and on the radio yesterday. Can it be true that the two outstanding musicians, Mme. Zoya Haidai and Ivan Potorzhinsky, leading singers of the Kiev State Opera, have been asked to register as foreign agents in this country? Is it possible that two great artists visiting this country and performing as the first musical representatives to come from the Soviet Union since the war should receive such a welcome? Are cultural representatives from all countries coming to the United States to be requested to register as foreign agents?

We cannot feel that any responsible citizen of this country can accept an action of this sort without deep inner misgivings as to its implications and the very serious connotations.

It seems inconceivable that a department of our government should act in such a way as to set a precedent which will so completely block the normal and necessary exchange of cultural representatives between the richly endowed nations of the world.

The great musical culture of this country has been created by the free and constant interchange with musicians of all lands. We have received, in the past, the art and have as part of our tradition the visits of Tchaikovsky, Rimsky-Korsakov, Glazounov, Anton Rubinstein, Scriabin, Chaliapin, Rachmaninoff, Prokofieff and countless others from this one land—to say nothing of Dvorak, Mahler, Sibelius, Puccini, Mascagni, Delius, Elgar, Saint-Saëns, Ravel and Casals from other countries, who have visited our shores and have created music in our midst. And in other allied cultural fields our tradition is rich with the memories of Eleanore Duse, Sarah Bernhardt, The

Moscow Art Theatre, Diaghileff, George Bernard Shaw and the Old Vic company.

The unprecedented subjection of these two Ukrainian artists to this present indignity is a great danger to the full development of our future musical life—to that of the world, if we are to set an example. For by accepting such a step, we are voluntarily excluding the basic means of achieving world understanding.

As this matter is of deep significance and interest to each one of us personally and to the American people nationally, we urgently request an answer to this letter clarifying your official action and defining the future application of this procedure.

Sincerely,

Aaron Copland Howard Hanson
Serge Koussevitzky Douglas Moore

Four young musicians will fill the breach created by the cancellation of concerts by Zoya Haidai and Ivan Potorzhinsky. They are Reah Sadowsky, Tossy Spivakovsky, Frank Glazer and Rav Lev, who have agreed to complete the Ukrainian artist's engagements.

David Nadien Wins Leventritt Award

David William Nadien, 20-year-old violinist, recently discharged from the Army, has won the seventh annual contest of the Edgar M. Leventritt Foundation. The award is an appearance as soloist with the New York Philharmonic - Symphony Orchestra under George Szell on Dec. 22, at Carnegie Hall.

The competition this year was open to violinists only. Of 26 entrants, three were heard at the finals. The judges were Arturo Toscanini, Nadia Reisenberg, Adolf Busch, Nathan Milstein, Arthur Judson, Rudolf Serkin, Corigliano and Isaac Stern.

Mr. Nadien, a New Yorker, was born in Brooklyn March 12, 1926, of Dutch-Russian parents, and has spent his life in Manhattan. He attended the Professional School for Children while studying violin and the Riverdale Country School.

His first music teacher was Adolfo Betti, with whom he studied five years, and with whom he went to Italy in the summers of 1938 and 1939. For the past four years, when not in the army, he has been a pupil of Ivan Galamian.



RECEIVING THEIR INDENTURES

George Szell (center), conductor of the Cleveland Orchestra, with John Boda (left) and Theodore Bloomfield, whom he appointed as his apprentice conductors for the 1946-'47 season of the Cleveland Orchestra

Cleveland Hails New Conductor

Szell Leads Orchestra at Opening Event—Innovations Noted

CLEVELAND.—George Szell, the Cleveland Orchestra's new conductor, opened what promises to be the most exciting season in its 29 years on Oct. 17.

Taking over the Severance Hall baton, Mr. Szell has increased the orchestra by 11 members to 94, including two apprentice conductors who double in piano and celesta. The addition of five to the string section, the return of several first chair men to the orchestra, the acquisition of Samuel Thaviv as concertmaster, and a change in the seating arrangements all contributed to a balance and brilliance the orchestra has shown hitherto only on rare occasions.

Mr. Szell, whose guest appearances in previous seasons stirred Severance audiences, has worked magic with the orchestra as was amply evident at the opening concert. For the first time in the history of the orchestra the Thursday night concerts are sold out for the season. The Saturday night repeats are close to that mark too.

The apprentice conductors engaged following lengthy auditions are Theo-

dore Bloomfield and John Boda. Jacob Krachmalnick and Dino Proto are the new assistant concertmasters.

Mr. Szell opened the season Thursday with a clearly etched performance of the Oberon Overture, and then presented the Debussy Afternoon of a Faun and the Strauss Don Juan, which took on new depth and brilliance. The performance of the Beethoven Eroica closing the program was a masterpiece of interpretative artistry—a precursor of the stirring experiences in store this season for Severance Hall patrons.

Guest Conductors Engaged

With three famous guest conductors: Bruno Walter, Georges Enesco and Igor Stravinsky engaged, and an even dozen of noted musical artists listed as soloists, interest in the season is high. The season's programs reveal an emphasis on the music of Brahms and Beethoven with a wide assortment of the new and old. Mr. Szell conducts 15 of the 20 pairs of concerts, the associate director, Rudolph Ringwall, directs two, and the guest conductors one pair each. The orchestra's usual tour was cut from three to two weeks to provide an extra week of rehearsals before the opening.

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Field Resigns Philharmonic Post

Charles Triller Named New President—Annual Report Made

Charles Triller was named president of the Philharmonic-Symphony of New York, succeeding Marshall Field who recently resigned that position, it was announced at the annual meeting of the organization in New York City. Mr. Triller will remain chairman of the board in addition to his new position.

Mr. Field, who will continue in his capacity as a member of the board and a trustee of the society, gave his reason for resigning in a letter to Mr. Triller, which said:

"As you know, I have to be in Chicago practically continuously these days, and I see no prospect of the situation changing. I do not think it is fair to the society, nor perhaps is it fair to me. If questions of real moment come up when I am not in town, I would be unable to discharge my responsibility in regard to them."

"It has been a great pleasure to serve the society during the years that I have, and I should like to express my great appreciation to all members of the board for the help they have given, and particularly to you, who have been so loyal to the society over such a long period of time."

Mr. Field has been president since 1934, while the new president was treasurer from 1919 until 1945 when he was named chairman of the board. Mrs. Lytle Hull, chairman of the auxiliary board and vice-president of the society, made the announcement and read the president's annual report.

The report stated that 104 regular subscription concerts were presented during the 1945-46 season which were attended by 270,936 persons in comparison with 103 concerts attended by 258,682 persons during the previous year.

Floyd G. Blair, treasurer, presented the financial report, stating that the cost of operations for the fiscal year ending May 31, 1946, was \$837,110.82. Receipts for concerts were \$464,535.62. Broadcasting fees, phonograph royalties and special concessions amounted to \$347,280.57.

The resulting deficit was further increased by the Pension Plan and Trust Agreement deficit of \$14,339.03, so that the net operating deficit was \$39,633.66. Against this was applied \$72,446.59 which represented income from the Endowment Fund, contributions from the Women's Auxiliary Board, from Radio Membership and from the Guarantors Fund. This left a surplus for the year of \$32,812.93.

Columbus Forces Now Major Group Orchestra Expanded— Ten Pop Concerts Sched- uled—Guests Listed

COLUMBUS, OHIO.—After operating for five years on a semi-professional basis, the Columbus Philharmonic of 80 players, directed by Izler Solomon, founder of the orchestra, this season enters the ranks of the nation's major orchestras, offering 10 subscription, 10 Pop, five children's and four out-of-town concerts.

Guest artists for the subscription series starting Nov. 5 in Memorial Hall include Gregor Piatigorsky, Artur Rubinstein, Zino Francescatti, Byron Janis, William Primrose and Nan Merriman.

Local artists scheduled to appear on the Pops series Saturday nights in

Memorial Hall are Dorothy McVitty Enig, soprano; Raymond Buechner, baritone; Augusta Frank, pianist; Rose Graham, contralto; Eldon Howells, pianist; Richard Wilson, bass; Robert Middleton and Richard Tetley-Kardos, pianists.

In addition to local artists the following choral groups will be featured on the Pops series: Columbus Boy Choir, Herbert Huffman, director; Ohio State University Choir, Louis Diecks, director; and the Capital University Choir, directed by Ellis Spencer.

Columbus school children this winter will be offered their first opportunity to hear the Columbus Philharmonic which will present four concerts in local high schools. One children's concert will also be given in Memorial Hall. The orchestra will also present concerts in Findlay, Ohio, Springfield, Ohio, and at Delaware, Ohio, where the orchestra will play twice during the season.

The Columbus Philharmonic, operating on a budget of \$125,000 raised last spring by popular subscription, was started in 1941 by Mr. Solomon, formerly director of the Woman's Symphony of Chicago. Norman Stuckey, formerly associated with the National Symphony, was recently appointed manager of the orchestra.

Life of an Usher

(Continued from page 7)

work for us as ushers and to get experience hearing the various artists, but though we sometimes give them a try, it hasn't worked out too successfully. They become too interested in the music and are apt to forget that they are working as ushers."

Though a great many events of various kinds take place in Town Hall, political rallies, speakers, lecturers, short courses, workshops and so on, the calendar is in favor of things musical and Mrs. Bellard expressed a preference for music and the radio show, Town Meeting of the Air, above others.

"During all but two months of the year Town Hall has a very heavy schedule and that is especially apparent when we start with lectures at eleven in the morning and continue right on through in the evening. Then on Sundays we have a three-o'clock concert, one at five-thirty and one at eight-thirty. People may think we run our events too close together, but the management of the Hall feels that it was built by public funds, and that since it is not a profit-making institution, it ought to be made available to the public as much of the time as possible.

"Sometimes," Mrs. Bellard said, "on

a Sunday afternoon, between the close of the three-o'clock concert and the beginning of the five-thirty one, we begin to chew our fingernails when the artist at the former lengthens out his or her recital with too many encores, but we generally manage to get the audience out in time for the next one to begin, though we may have to urge them a bit.

"Of course we work here on the principle of a rotating staff. None of us can work seven days a week; we manage to apportion our duties on a piece-time basis so that each one gets sufficient time off and it amounts to approximately a 40-hour week for each usher. And then the season isn't over when the musical events end. We have extra clerical work to do which involves the mailing of bulletins and different types of literature, addressograph and assisting in the preparation of schedules. Ten months of the year are devoted to our work as ushers, or preparations for that work—and there are actually only two months—July and August—when we're not working. We're glad to get a vacation when that time rolls around."

Frederic Cohen has been engaged to head the Extension Course Opera Workshop of the Juilliard School of Music.

ALBERT SPALDING

PEOPLE who believe you get what you give had their innings at Orchestra Hall yesterday when Albert Spalding played one of the most satisfying recitals of his distinguished career for a home town audience. For the violinist whose linguistic talents got him mixed up in World War I adventures was back in Italy in World War II, and not to fiddle while Rome burned, either. As spokesman for the high command in the psychological warfare of words, he talked while Rome surrendered. This purely voluntary gesture took a sizable chunk out of Mr. Spalding's career, but it won him more than the grateful citations of three army commanders. It sent him back richer in experience and refreshed in music, two of the most agreeable things that can happen to an artist.

"You often hear it said in commiseration of popular performers who spend long seasons in concert that, if they get tired of the repertory and play perfunctorily, who can blame them? This airy point of view fails to note that boredom is catching, and the wise audience is quick to understand that the dull one is the player, not the music. But that same audience knows when to be generous, too. If familiar music sounds newly minted in exquisite freshness of performance, gratitude is heaped on the artist whose playing caused the miracle of re-creation.

"So we were deeply in Mr. Spalding's debt yesterday, particularly for the pure song of Mozart's D major concerto and the dark, silken romanticism of Brahms' major sonata."

—Claudia Cassidy in Chicago Tribune,
December 17, 1945

Management: Metropolitan Musical Bureau, Division of Columbia Concerts, Inc.

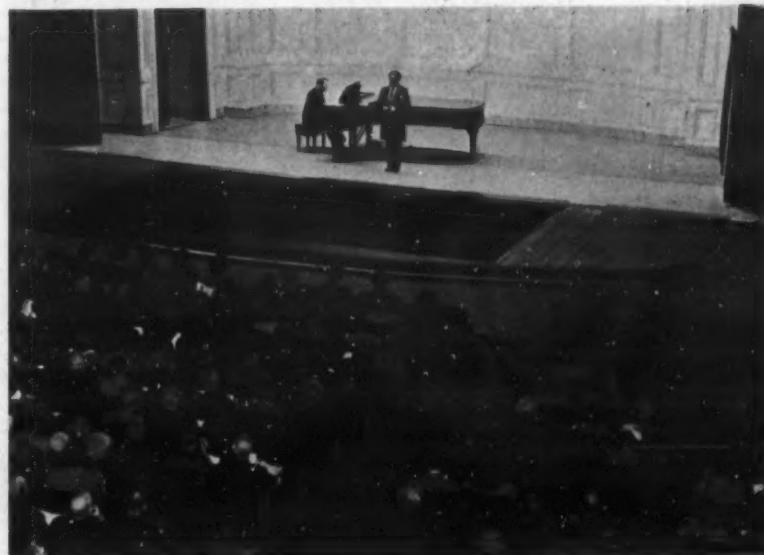
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Wolfsohn Bureau To Resume Activity

Oldest Agency to Be Re-vived Under Preston and Fitzgerald

The Wolfsohn Musical Bureau, oldest musical agency in the world, will resume its activities in the concert and opera field this fall, announces Columbia Concerts of which the bureau has been an inoperative division.

Walter Preston and Larry Fitz-



SCHIPA REAPPEARS IN AMERICA

After an absence of several years, Tito Schipa, tenor, opens the series of the Bushnell Memorial in Hartford. His tour of more than forty concerts and opera performances includes appearances in Chicago, San Francisco, Los Angeles, Detroit, Vancouver, Toronto, Montreal, Rochester, Buffalo, Philadelphia, Baltimore and Washington

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Anna KASKAS

Contralto

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American Soprano

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a recital at the Philadelphia Academy of Music on Oct. 11 . . . Anna Kydis, pianist, starts a concert tour of Canada on Nov. 6. Madame Kydis is slated for a Carnegie Hall appearance on Nov. 22.

After a series of concerts in Europe, Vera Franceschi, pianist, returned here for an American and Canadian tour. She will introduce a new concerto by Respighi . . . Florence Mercur, pianist, sponsor of the \$500 piano concerto contest, left New York Oct. 18 to fulfill 34 concert dates, nine of which are return engagements. The judges in her contest have been announced as being Mario Di Cecco, Henry Nosco, Emil Kahn and Max Friedman.

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MUSICAL AMERICA

Date Book

Doris Doe, who just completed her contract with the Chicago Opera Company, during which time she flew to Memphis for an appearance on Oct. 7, was in New York to sing on CBS's Invitation to Music on Oct. 9. Before resuming her 16th season with the Metropolitan Opera Company, Miss Doe will tour for two weeks with the Chicago Popular Opera Company, playing The Witch in Hansel and Gretel . . . John Brooks McCormack, tenor of the Chicago Opera Company, made his first operatic appearances outside this country on Aug. 22 when he sang Pinkerton in Madama Butterfly at the Opera Nacional in Mexico City. Mr. McCormack also took five leading roles in a two week season of opera in Guadalajara early in September.

Todd Duncan, baritone, returned to New York on Oct. 1 from a three month tour of 39 concerts in Australia and New Zealand. After a brief rest Mr. Duncan opened his United States tour of 50 cities with

Vocalists Crowd Chicago Halls

Schipa, Ralf and Svanholm Are Included Among Many Visitors

CHICAGO.—On Oct. 27 Tito Schipa occupied the Opera House stage, giving his first recital here in many years. The audience welcomed him back demonstratively, and the tenor's beautiful bel canto singing had lost none of its appeal. The program included Italian operatic arias and songs by Schubert, Franck and Rimsky-Korsakoff.

Torsten Ralf, Swedish tenor, gave a recital of German Lieder and Swedish folk songs in Orchestra Hall also on Oct. 27, opening the History and Enjoyment of Music Series sponsored by Allied Arts. Mr. Ralf delivered

RECITALS

(Continued from page 12)

tains" and have superscriptions in the score such as "Cut it out, Rollo", "Pretty Tune, Ladies", "Andante Emasculata", "Too Hard to Play", "Enough Discussion For Us" and so forth, in a manner reminding one of the interjections and descriptions scattered through the scores of Erik Satie. Snatches of Dixie, Marching Through Georgia, Columbia the Gem of the Ocean are heard at times. The program also speaks of extracts from Brahms and Tchaikovsky symphonies, which are less obvious to the hearer.

Y.

Arnold Eidus, Violinist

Unusual technical ease and brilliance marked the performances of Arnold Eidus, who gave a violin recital in Carnegie Hall on Oct. 7 before a large and cordial audience. The violinist, who is in his early twenties, played the Sonata in D by Vivaldi as arranged by Respighi; Brahms' Sonata in D Minor; Wieniawski's Concerto in D Minor; Chausson's Poème; Kroll's Banjo and Fiddle; Shostakovich's Prelude, Op. 34, No. 24; and Bazzini's Ronde des Lutins.

A full, sweet tone was an unfailing feature of Mr. Eidus' interpretations and the intricate figurations of the Wieniawski Concerto, in which he was heard to best advantage, offered no snarls to his agile fingers. Gregory Ashman was the pianist.

B.



Arnold Eidus Elisabeth Wysor

of Brahms' Zigeunerlieder, Wolf's Kennst du das Land, Brangae's Tower Song and, from Meyerbeer's Prophet, Fides' O Prêtres de Baal. The latter half of the recital was devoted to songs by Roy Harris, Charles Ives, Alice de Cevee, Reuel Lahmer, Florence Wickham, Mana Zucca, Cesare Sodero, John Powell and Mme. Wysor herself, with the Red Sarafan and Come, Cows furnishing a close on a Russian and a Norwegian note.

Apart from the warm and beautiful quality of tone disclosed in the great airs of Gluck, Bach and Mozart and the virtuosity of execution the artist achieved some distinguished feats in the province of the Lied, especially in Wolf's great setting of Mignon's song. And after the dashing bravura of Meyerbeer's showpiece the audience insisted upon encores. The various songs in English were in their more modest way no less effective and delightful. Leo Nadelmann, who accompanied, shared in the evening's honors.

Y.

Elizabeth Wysor, Contralto

The opulent contralto of Elizabeth Wysor delighted a large gathering at the Town Hall on Oct. 8 and the artist earned a prolonged and hearty greeting. A fascinating picture in blue velvet, she undertook a program the first half of which, at least, imposed heavy technical and stylistic demands. This list contained Gluck's Divinites du Styx, the Et exultavit aria from Bach's Magnificat, Non piu di Fiori, from Mozart's Titus, Schubert's Tod und das Mädchen, Schumann's Widmung, the fifth and sixth

Debut and Encore Concerts

The third season of the series of Debut and Encore Concerts was launched at Town Hall on Oct. 6, late afternoon, the participants being Ann Kullmer's All-Girl Symphony Orchestra and, as the debutante singer, a young Puerto Rican coloratura soprano, Graciela Rivera. Zoltan Fekete, substituting for Miss Kullmer, who had been stricken with illness at the last moment, directed the 30 young women players in spirited and well-balanced performances of his own arrangement of Handel's Jephtha Suite, No. 8, and Mozart's Haffner Symphony in D.

In two groups in widely ranging styles Miss Rivera disclosed a light voice of agile, piccolo-like upper tones and a metallic, thin, undeveloped middle register. One of her best efforts was Strauss's Freundliche Vision, which showed marked interpretative intelligence, but her voice has not yet become an adequate instrument for her artistic intentions. Her most florid numbers were the arias, Et incarnatus est, from Mozart's Mass in C Minor, and Una voce poco fa from Rossini's Barber of Seville.

C.

Cecile Le Veille, Pianist-Composer

Cecile Le Veille, pianist, was heard in a recital of compositions by Bach-Rachmaninoff, Chopin, Arensky, Scriabine and herself in Carnegie Hall on Oct. 9. Miss Le Veille has fleet fingers and an obvious relish for whatever she plays. Her offerings comprised Rachmaninoff's transcription of Bach's prelude to the E Major Violin Sonata, Chopin's F Minor Nocturne, D Minor Prelude, the Etude, Op. 10, No. 4 and a mazurka, a Rachmaninoff Moment Musical and Etudes by Arensky and Scriabine. Miss Le Veille's own compositions were a set of short pieces and a sonata. Her music, facile and derivative, suggested various works of Schumann and Chopin.

Y.

Emmer Booker, Tenor (Debut)

Emmer Booker, tenor, who is pastor of a Negro Methodist church in Philadelphia, made his New York recital debut in the Town Hall on

(Continued on page 23)

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Enesco Returns after Absence Of Seven Years

Distinguished Romanian Plans Tour as Conductor and Violinist—War Took Toll But Left Zest Undimmed

GEORGES Enesco, distinguished Romanian composer, conductor and violinist who has not been in America for seven years and whose whereabouts during the war was shrouded in mystery, has returned to this country and will make a concert tour under the auspices of Columbia Concerts, Inc. His first engagements were to be with the Montreal Symphony on Nov. 5 and 6; the Kalamazoo Symphony on Nov. 10 and the Cleveland Orchestra during the week of Nov. 10.

Mr. Enesco, who is now over 65, makes it clear that he is an artist, not a politician—"a-political," as he puts it—and that he has no wish to discuss the horrors of the last five years. That the war had left its inevitable mark upon him was quickly apparent, but that it in no way dulled his enthusiasm for his art nor his desire to pursue it vigorously was also clear. He spoke eagerly of new works of his own and of other contemporary composers which he hopes to perform while in this hemisphere.

New Compositions

Among the former is a pastoral suite in three movements for violin and piano concerning crickets and cuckoos, children at play and sudden thunder showers which he describes with considerable fondness. In his portfolio also are a piano quintet, a piano quartet (piano with string trio) and his completed Third Symphony which concludes with a choral movement. This last brought up the Beethoven Ninth Symphony, and Mr. Enesco conceded that the nature of his creative process is, in at least one respect, similar to that of the great Ludwig. He works slowly, deliberately and with much rumination and revision. He laughed good humoredly, but skeptically, over certain contemporary composers who run off new compositions in rapid-fire order like automobiles from an assembly line. "I will never understand it," he admitted.

There were words of high praise, however, for Khachaturian's Violin Concerto and Shostakovich's Seventh Symphony. Mr. Enesco especially likes the long first movement of the Shostakovich and expresses the opinion, frequently voiced by critics in the United States, that this movement is a complete composition sufficient

Georges Enesco, soon after his recent arrival



Ben Greenhaus

unto itself, and that the succeeding movements are superfluous and even anti-climactic. Whether he will perform these works or any of his own mentioned before during his five-months stay here he was not prepared

to say. At present he is at work on another composition for orchestra but he prefers not to discuss it.

It was Yehudi Menuhin who brought back first word of his old friend and former teacher when the violinist was

abroad last fall and there learned that Enesco was well and active and living at his home in the mountains outside Bucharest. Arrangements quickly were made for the two to appear in recitals the following May and for Menuhin to appear as soloist with the Bucharest Philharmonic under Enesco's baton. They also went to Moscow in April where Enesco remained 17 days.

Not the least of the noted musician's news was that he is now a live-stock farmer. In partnership with a more experienced operator, he is raising pigs—between six and seven hundred of them. He smiled ruefully when it was suggested that he might profitably have brought a few specimens with him to meat-starved New York. For his own part, he said, his first desire on arriving here was for a heaping plate of oysters, as only our Eastern seaboard can serve up, followed by several large portions of ice cream.

Besides the appearance already mentioned, Mr. Enesco will be heard with the Chicago Women's Orchestra, Dec. 20; the Rochester Philharmonic, Jan. 9 and Feb. 13; the National Symphony, Washington, Jan. 28 and 29, and as soloist in the Brahms Concerto with the Baltimore Symphony when it plays in New York on Feb. 5. Recital engagements include Brooklyn Academy of Music, Nov. 26; YMHA, New York, Dec. 15; Columbia University, Feb. 15, and others, including Princeton University, the dates of which are to be announced. R. E.

Executives Review Criticism of Radio Practices

Paley of CBS and Trammell of NBC Make Stand at NAB Meeting

RADIO broadcasting was charged with "advertising excesses" and "too high a percentage of commercial copy or material which is irritating, offensive, or in bad taste when projected into the homes of America" by William S. Paley, chairman of the board of C.B.S. in an address before the 24th annual convention of the National Association of Broadcasters in Chicago.

"Competition for economic survival" does not excuse questionable advertising practice, and radio stations and networks are both at fault, Mr. Paley said, adding that "it is not the advertiser's fault, but the broadcaster's."

Pointing out the rising tide of criticism of radio, Mr. Paley stated that much of it is due to the fact that private broadcasting in America must be two things at the same time:

"First and primarily," he said,



Niles Trammell William S. Paley

"radio is a mass medium which must serve the masses. Next, and secondarily, it is a medium which must also serve the specialized needs of minority groups. We have an obligation to give most of the people what they want most of the time."

In his remarks about the critics who would have discussion programs, political talks, symposiums and the rest take over the place of popular entertainment, Mr. Paley asserted, "These listeners often fail to appreciate the worth of what they are getting. The music lover who will queue up for five hours to get a gallery seat for an opera or concert is likely to be the very one who will attack radio because Toscanini or Rodzinski aren't standing by in the radio station to begin waving their batons the minute he flicks his radio on."

"If minority groups would take a tenth as much trouble getting what they want from magazines, newspapers, books—as well as from concerts and lectures, I believe we would be applauded rather than abused. From many of these latter functions they return to their homes after midnight—yet they criticize radio if a program is broadcast after 10:30."

In discussing the threat of government program-censorship, Mr. Paley said, it "can never occur without the consent of the American people. Therein lies our real court of appeal as well as our ultimate source of confidence."

Mr. Paley stated that the cure for these questionable practices is an industry-wide code of standards, strongly supported and strongly publicized by broadcasters.

"Our real task is to earn and hold public confidence by deserving it, matching with our own responsibility the responsibility we ask of critics," he said.

Advertising Held Vital

DEFENDING radio advertising as an essential part of our country's free economy, Niles Trammell, NBC president, also speaking at the NAB convention, declared that radio was not so loaded with commercialism as some of its critics would make the public believe.

Free press and free radio, Mr. Trammell pointed out, are made financially possible only through advertising. In other countries, he reminded his audience, where radio is a state monopoly, the public has to pay for its listening. In America, listeners get more news, information and entertainment than anywhere else in the world.

"If we are to continue to raise the American standard of living and expand free economy," he warned the delegates, "the elevation of advertising standards must keep pace with the growth of advertising volume."

Too much advertising on the air is an often repeated criticism, he asserted. "Since American broadcasting is entirely supported by advertising and the press is not entirely so, it might be natural to expect that advertising messages would occupy a larger proportion of radio program time than they occupy in newspapers and magazines. The reverse of this is true. In the case of most publications, 50 per cent, or more, of their total space is occupied by advertisements. In the case of NBC, only 6.8 of the network's total time is devoted to commercial announcements."

Queensland Quartet Plays Series

Hephzibah Menuhin Performs with Ensemble in Bloch Quintet

MELBOURNE.—Ernest Bloch's piano quintet presented on Sept. 24 by Hephzibah Menuhin and the Queensland State String Quartet was an outstanding event. The formidable difficulties of the keyboard part were grandly surmounted by the pianist whose rhythm and command of tone were ideally suited to the music.

In this work and in the Elgar example for the same combination the Quartet responded heroically to the music. The Dohnanyi Quintet, No. 2, presented in the same program, and the Brahms, Franck and Dvorak works, played on Sept. 21, contained passages of equal merit. However, the Melbourne Town Hall proved un-

suitable for chamber music and acoustic conditions were unfavorable.

The Quartet has been doing admirable work in both public and educational recitals. The high standard achieved in the Bloch and Elgar quintets proved that already these earnest and well qualified players are a national asset.

The Polish violinist, Szymon Goldberg, has displayed fastidious craftsmanship in concertos, solo recitals and chamber music. A program for small string orchestra given under his direction at the Assembly Hall was wholly admirable in design and technical style. Planned on more ambitious lines was a Bach and Handel festival presented at St. Paul's Cathedral by the Melbourne Symphony conducted by Bernard Heinze. A. E. Floyd, organist and local soloists took part.

BIDDY ALLEN

Radio

WNEW Studios Embrace Latest Improvements

The new studios of WNEW in New York, at 565 Fifth Avenue, designed and constructed at a cost of \$1,000,000, embrace the latest electronic and acoustic developments in the field of radio. Built by Fellheimer and Wagner, architects and engineers who also designed CBS, the studios represent the culmination of years of broadcast and construction research.

Acoustic design, the work of C. R. Jacobs, includes the use of absorp-

tive materials that react to sound in a manner similar to a violin shell. Polycylindrical treatment of the walls and ceilings has eliminated square and sharp angles, thus easing the flow of sound. Among the more novel aspects of the new studios are clocks which run backwards. Seven of them, calibrated counterclockwise, have been set up beside standard time pieces to keep program participants informed on the time left for each fifteen minute period.

Actors' scripts are to be dispensed with in the new studios. Instead, thanks to an idea of Ted Cott, program director, lines will be cast on the studio's walls by a projection machine.

Otello to Open Opera Broadcasts

Verdi's Otello, the first of this year's Metropolitan Opera broadcasts, will be heard over ABC on Nov. 16, from 2 to 5 p.m., EST. The opera will be the inaugural of a series of 18 Saturday matinee broadcasts, to be presented directly from the stage of the opera house, sponsored by the Texas Company. Intermission features are being arranged by Henry Souvaine, Inc., producers of the Saturday matinee broadcasts. Milton Cross again will be the announcer-commentator.

Otello was restored to the Met repertoire last season when it was heard for the first time since 1942. In the balloting, conducted by the Metropolitan Opera Guild, to select six operas to be broadcast this season, it polled thousands of votes although it was not one of the winning selections.

The cast will include Torsten Ralf, Stella Roman, Leonard Warren, William Hargrave, Martha Lipton, Nicola Moscova, Anthony Marlowe, Alessio de Paolis and Philip Kinsman.

Toscanini Opens NBC Symphony Season

With a program composed of Wagner's A Faust Overture and Berlioz's Harold in Italy, Arturo Toscanini launched the winter season of the NBC Symphony on Oct. 27. As vigorous as ever, and seeming none the worse for his recent labors in Italy, Mr. Toscanini displayed his customary brilliance and brought his listeners earnest and incisive performances of the works on the list. With rare skill and understanding William Primrose played the solo viola part in the Berlioz item, which, nevertheless, did not make too favorable a showing, despite the excellent performance it was given. Salvoes of applause were tendered the conductor and orchestra at the close of the concert by the audience, which was, curiously enough, considerably under capacity. G.

Mac Morgan Signed As Firestone Regular

Mac Morgan, baritone, discovery of orchestra conductor Paul Lavalle, was signed by Cities Service as regular singing star of Highways In Melody beginning with the broadcast of Oct. 25 (8 P.M., EST, NBC). This is Mr. Morgan's first network series. The baritone gave concerts and appeared in opera before enlisting in the Army in 1943. He was baritone winner of the National Aria auditions in 1942. On the opening show he sang works by Cole Porter and Victor Herbert.

Whiteman Announces Concerto Contest

Paul Whiteman, ABC's director of music, is offering a \$1,000 prize for a Concerto for Reed Doubles, in three movements—one for saxophone, the second for bass clarinet and the third for B flat clarinet. Any com-



Mary Henderson and Hugh Thompson, singing stars of the new Scalaramde Concert Hour, conducted by Emerson Buckley, and heard over WOR Wednesdays from 10:00 to 10:30 p.m., EST

poser, amateur or professional is eligible to enter the contest. Composers will retain all publishing rights. Mr. Whiteman will judge the entries. Further information will be furnished to those writing to Paul Whiteman, ABC, 30 Rockefeller Plaza, New York.

Story of Music Begins Second Year

Music of the lyric theater will be presented by Frank Black and the NBC Orchestra with distinguished guest soloists during the second year of "The Story of Music," which started on Oct. 31 (NBC, 11:30 P.M., EST). Opera and operetta music from the early part of the seventeenth century to the present time will be played in the new series. The opening concert presented three versions of the famed Orpheus legend, treated in three centuries of operatic composing. Nathaniel Sprinzena and Rosalind Nadell were soloists.

Broadcast Music Discussed in New Book

MUSIC IN RADIO BROADCASTING (The NBC-Columbia University Broadcasting Series). Edited by Gilbert Chase. 152 pages. McGraw-Hill Book Company, Inc., New York, 1946. \$1.75.

The techniques and problems of program building, production, composing, conducting, arranging, music rights and musicology as pertaining to broadcast music are given careful consideration by eight experts in this new volume which is an outgrowth of the course, Music for Radio, given by the Columbia University Extension in conjunction with NBC.

Students, persons with more than a passing listening interest in radio, and professionals now active in the field will find much of interest and provocation in the material presented.

The authors do not confine themselves to abstract theories, but spice their various chapters with a considerable wealth of specific illustration and anecdotes from personal experience. Except for a few notable exceptions, the writing is straight-forward and lively.

The most sensible statement in the book comes from David Hall in his section on Continuity. "Elements of professional pride and jealousy notwithstanding, the production of a radio broadcast is a job of teamwork first, last and always. * * * Through a close working collaboration among music writer, production director, performing

Atwater Kent Names Audition Winners

LOS ANGELES

FIRST prizes of \$2,000 in the Atwater Kent radio auditions which were held here last month went to Ralph Isbell of Santa Monica and Vera Jean Vary of Glendale. Second prizes of \$1,500 were awarded to Patricia Dodd Winter of Glendale and to H. Edward Stambaugh of Santa Monica. \$1,000 prizes went to Betty Campbell Pearson of Los Angeles and Dan Carmichael of Van Nuys. Darlene Frieze, Huntington Park, and Leonard Morgenthaler, Culver City, won fourth places of \$500 each.

Jeanette MacDonald, Helen Traubel, Lauritz Melchior, John Charles Thomas and Nelson Eddy were judges for the auditions. I. M. J.

artist and music librarian such situations as the constant repetition of certain items of the standard musical repertoire, haphazard planning of musical selections and unnecessarily evasive program commentary could all be avoided."

The most disconcerting statement to be found is made by Tom Bennett in the chapter on Arranging Music for Radio. "There are three great innovators in the history of orchestration," he writes, "Berlioz, Rimsky-Korsakoff and Ferde Grofe."

Others who make contributions are Thomas Belviso, Frank J. Black, Gilbert Chase, Samuel Chotzinoff, Edwin Dunham, Herbert Graf, Ernest La Prade and Morris Mamorsky. M.

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Davidson Forms Own Concert Bureau

Will Handle Bookings and Artists of William Morris Concert Agency

James A. Davidson assumed control of the Concert Division of the William Morris Agency on Nov. 2 under the name of the James A. Davidson Management, Inc. He has been the executive in charge of the division for the past three years and now will operate it as a complete management bureau.

Mr. Davidson will continue to handle concert bookings of the William Morris Agency in this country and abroad.

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NATION'S ORCHESTRAS OPEN

Paray Re-visits Cincinnati Podium

Parisian Wins Enthusiastic Welcome—Brailowsky Plays Chopin

CINCINNATI.—A return visit of Paul Paray, president and director of the Parisian Concerts Colonne, to conduct four pairs of Cincinnati Symphony Concerts was the special event to date of the new music season.

M. Paray won the acclaim of local symphony goers in no uncertain manner when he first conducted our orchestra last season and this year the orchestra has responded to his authoritative guidance with some of the finest playing on record here. His initial bow to Cincinnati this year was conducting the first Young People's concert on Oct. 22.

M. Paray is avoiding novelties on his programs because he feels he has an individual message to relay in his revitalized interpretations of older works. Judging from the unanimity of opinion from both press and public he has made no error in estimating his interpretative distinction.

The first program consisted of Schumann's D Minor Symphony, the Prelude to Act I of Lohengrin, Rimsky-Korsakoff's Capriccio Espagnol, the Chopin E Minor concerto with Alexander Brailowsky, and Liszt's Totentanz.

The Schumann symphony was vitally expressive, authentic and musically sound. Tonal luster, expertly gauged climaxes and an ethereal atmosphere made the Lohengrin prelude a highlight of the program. The Capriccio Espagnol was as brilliant a display of the Cincinnati Orchestra's virtuosity as has been heard here in some time.

Mr. Brailowsky showed outstanding versatility in his handling of contrasting pianistic styles in the Chopin and Liszt.

Vladimir Golschmann and Efrem Kurtz were the other conductors elected to take the baton while Eugene Goossens, regular conductor of the Cincinnati orchestra, is fulfilling conductorial engagements in England.

M. Golschmann made a favorable impression on Cincinnati audiences in the opening concerts of the season on Oct. 11 and 12. He is dynamic, positive and bent on gaining clarity of line and attack. He failed to realize the rich, mellow quality which is a strong characteristic of the Cincinnati Orchestra, in Debussy's Nuages and Fêtes and the Tchaikovsky Romeo and

Juliet, Overture but the Brahms Fourth Symphony found him on more solid interpretative ground.

Mr. Kurtz had rehearsed the orchestra during the week prior to his appearance here to conduct the second pair of concerts, but due to the grounding of his plane, a late arrival prevented his rehearsal of the Sibelius Violin Concerto with Patricia Travers, the soloist. As an emergency, Walter Hermann, assistant conductor, put them through their rehearsal paces. However, the Sibelius came off with more spontaneity and better integration at the Saturday night concert than on Friday afternoon. Miss Travers is gaining rapidly in her reach for interpretative maturity although her superior technical gifts have already won her a stellar place in the violin field.

MARY LEIGHTON

Krueger Leads Off Detroit Series

First of Eighteen Double Concerts Played in Music Hall

DETROIT.—The Detroit Symphony, playing in its permanent home of Music Hall, opened the 1946-47 season with an all-orchestral program on Oct. 24. The orchestra's musical director, Karl Krueger, chose Beethoven and Brahms to lift the curtain on the

(Continued on page 33)

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MUSICAL AMERICA

RECITALS

(Continued from page 19)

Oct. 9. Mr. Booker displayed a voice of considerable volume and agreeable quality. He has also a pleasant personality which added to the good effect of his work. It must be said, however, that he was not invariably wise in his choice of songs. Der Schmied, for instance, is obviously a woman's song, and the original song version of Liszt's Liebestraum is not a particularly important work for all its treacly melodic line. The Aubade from Le Roi d'Ys was more impressive and a group of Spirituals was well projected. Good accompaniments were provided by Oscar Eiermann.

H.

Ines Carrillo, Pianist

A gathering of uncommon size and enthusiasm crowded Carnegie Hall on Oct. 11 for the recital given by the young and comely Argentinian pianist, Ines Carrillo. Miss Carrillo, if not altogether a stranger to local audiences, might profitably be a more frequent visitor, to judge by the applause her performances aroused on this occasion. Her program, which opened with Bach's own D Minor clavier transcription of his Violin Sonata in A Minor, offered for the remainder of its first half Brahms' Waltzes, Op. 39, the A Flat, F Sharp, G Flat and C Sharp Minor Impromptus of Chopin and, in its second part the Sixth Sonata of Prokofieff, pieces by

Novaes Wins Plaudits in Return

Like an especially fine vintage, the piano playing of Guiomar Novaes has a sparkle and flavor all its own. After several seasons' absence she returned to Town Hall on the afternoon of Oct. 26 and received a heartfelt welcome from a large audience. Repose, charm, sensibility and brilliance were beautifully blended in Miss Novaes' performances. Although the music always sounded spontaneous, she knew exactly what she desired.

The program opened with a noble interpretation of Bach's Toccata and Fugue in D and two Scarlatti Sonatas, in E and D, exquisitely played. Beethoven's Sonata in D Minor, Op. 31, No. 2, served also to demonstrate Miss Novaes' keen intelligence and sense of musical style. But her playing of Chopin's Impromptu in F Sharp and Sonata in B Flat Minor was the climax of the afternoon.

The Impromptu was full of subtle nuances; and the pianist captured both the storm and stress and the sombre melancholy of the Sonata without a trace of forcing or false pathos.

The opening movement was tragic in mood; the scherzo light, yet full of power and accent. A wholly convincing interpretation of the funeral march lent added magic to the ghostly finale. Pieces by Albeniz, Guarneri and Mme. Novaes' teacher, Philipp, led to a generous group of encores.

S.



Guimara Novaes



Harold Haugh

Ines Carrillo

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Gomez-Carrillo, Bernstein, Fitelberg, Granados and Balakireff. It was in the modern compositions on the bill that Miss Carrillo showed herself most completely in her element. She is preeminently a player of brilliant virtuoso qualities, such as invariably finds favor among Latin audiences. Her pianism discloses unfailing dash and technical brilliancy, accuracy of finger and strength of arm. With her inborn rhythm and percussive touch she was particularly at home in Prokofieff's Sonata and the other modern pieces on her program.

Y.

Aurora Mauro-Cottone, Pianist

The piano recital which Aurora Mauro-Cottone gave in Town Hall on Oct. 11 was a delight from beginning to end. For she played everything on the program with verve, intelligence and a true familiarity with the music, not merely a surface contact, but understanding of its nature and style. This was strikingly illustrated in her interpretations of Schumann's Etudes Symphoniques, a Chopin group, and several works by Liszt, in which each composer was approached differently. The Schumann had intimacy of spirit and freedom of phrase; the Chopin music was polished and yet poetically sensitive; and the Liszt Walder-Rauschen and Twelfth Rhapsody were played with genuine bravura and romantic abandon.

Alexei Haieff's Four Juke Box Pieces and William Bergsma's Three Fantasies were the novelties of the evening and Miss Mauro-Cottone played them to the hilt. The Haieff pieces were clever and light in texture, in contrast to Mr. Bergsma's neo-romantic and highly interesting Fantasies. Miss Mauro-Cottone has appeared previously in New York but this recital added several cubits to her musical stature. She richly deserved the applause of the large audience.

B.

Bronislav Gimpel, Violinist

Bronislav Gimpel, a violinist, possessed of deft technique as well as a pleasing tone, gave his first New York recital, on Oct. 13, following three years in the Army. He was assisted at the piano by Arthur

Balsam. The two players began with Brahms' A Major Sonata which was exceedingly well done, especially the slow movement. This was followed by the Bach Chaconne in which Mr. Gimpel did some fine playing and then the Glazunov Concerto which violinists seem to enjoy playing. Following the intermission there was heard an excellent rendition of an early sonata by Hindemith in which Mr. Gimpel did some of his most persuasive playing. The final group consisted of Szymanowski's Fountain of Arethusa and the Wieniawski A Major Polonaise, both well given. Mr. Balsam's playing both as co-artist in the sonatas and the concerto, as well as accompanist in the smaller pieces, was very good indeed. A large audience applauded with vigor.

H.

Harold Haugh, Tenor

Harold Haugh, tenor, gave a recital at the Town Hall on Oct. 13. The young man has a voice of pleasing lyric quality, adequately schooled, and his interpretations are marked by a gratifying sincerity and absence of sophistication or pose. An old English group, including Pelham Humfrey's Willow Song and Purcell's There's Not a Swain and I'll Sail Upon the Dogstar opened his program which contained such diverse numbers as Beethoven's Ferne Geliebte cycle, the Durch die Wälder aria from Der Freischütz, Fauré's Poème d'un Jour, Debussy's Ces Airs Joyeux and Duparc's Manoir de Rosamonde, lyrics by Delius, Elwell, Griffes and Kernochan and a set of old Irish airs. Mr. Haugh sang everything with good taste and polished style. The audience greeted him with much warmth. Arthur Dann accompanied discreetly.

Y.

Eddie Katz, Violinist

After an interval of four years Eddie Katz, Chicago violinist, was heard in recital at Town Hall on Oct. 14, when the special qualities that he revealed in an unwisely chosen program were notably true intonation, good bowing, a well-developed technical equipment and a certain suavity of

(Continued on page 24)

Bruckner Work Given By Boston Ensemble

BOSTON.—Commemorating the 50th anniversary of the death of Anton Bruckner, Serge Koussevitzky offered the composer's Eighth Symphony at the concerts of the Boston Symphony on Oct. 11 and 12. The work was revived after a lapse of seven years. Mr. Koussevitzky did his patrons a distinct service in bringing forward this composition, and the care with which he had evidently prepared this particular performance was obvious as the performance progressed. A superb performance was given.

The program opened with Mendelssohn's Fourth Symphony. The performance demanded the utmost from the orchestra and the result was dazzling. The audience was quick to applaud.

The Tuesday series of the orchestra commenced on Oct. 8, at which time this audience savored for the first time Shostakovich's Ninth and the always acceptable Brahms Third. The program closed with the Till Eulenspiegel by Richard Strauss. It appeared that the audience was well pleased.

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STEINWAY PIANO

RECITALS

(Continued on page 31)

style. His tone, while lacking body and breadth, was invariably pleasing and there were ample indications of the possession of a sensitive musical nature. But it was not possible to gauge his essential artistic status from the program offered as it contained nothing that asked great interpretative ability or a great musical vision.

The two major works were the trite Khachaturian Concerto and a Concerto in C Minor by Gretchaninoff, receiving its first performance in this country, which proved to be the product of experienced craftsmanship along entirely conventional lines with thematic material of but tenuous musical significance. The other numbers



Miriam Solovieff

Oscar Shumsky

Ida Krehm

William Primrose Appleton and Field

Stanley Lock

were the Saint-Saëns Havaneise and, in the last group, an imaginative and charming Eklog by A. Walter Kramer and his arrangement of Scott's Danse Nègre and pieces by Lalo, Prokofieff-Heifetz and Stone. The piano chores were in the competent hands of Arpad Sandor.

C.

Oscar Shumsky, Violinist

That Oscar Shumsky ranks among the most gifted violinists before the public was once more apparent at the recital he gave in Carnegie Hall Oct. 15. If his program could not be called the most imaginably stimulating (it contained Viotti's A minor Concerto Ysaye's unaccompanied G minor Sonata, Strauss' early Sonata in E flat for violin and piano and a group of short pieces) it was performed with uncommon charm of musical feeling, a warm, smooth, luminous tone unmarred by the slightest roughness or impurity, bowing of great elasticity and sweep and an extraordinary finger technique. The tricky obstacles of the Ysaye sonata he surmounted with an ease and accuracy altogether phenomenal. Artur Balsam at the piano collaborated in sovereign fashion.

P.

William Primrose, Violinist

Two new additions to the viola repertoire were introduced by William Primrose at his recital in Carnegie Hall on Oct. 16. They were a Sonata by Darius Milhaud and an Elegy, Waltz and Toccata by Arthur Benjamin, who was also represented by his Cancion de San Domingo and Mr. Primrose's transcriptions of his Matty Rag, Cookie and Rumba. The program also included Brahms' Viola Sonata in F Minor, Op. 120, No. 1; Mr. Primrose's transcription of Schubert's Litanei; the Serenade from Delius' Hassan; and the violist's transcription of Paganini's Caprice No. 24.

The Milhaud Sonata is vigorous, healthy music without much charm or subtlety. It contains an Air, played with the mute, which is sweetly melodious, and three bumptious movements in Milhaud's conversational manner. The Benjamin piece gave Mr. Primrose ample opportunity to display his amazing virtuosity. It was in this and the smaller works that he was most persuasive on this occasion. The Brahms was marred by exaggerations and sentimental inflections and David Stiner, the pianist, drowned out Mr. Primrose much of the time. Less virtuosic display and more solid music would have been welcome. But Mr. Primrose is a wizard with his instrument, and the large audience left no doubt of its enthusiasm.

V.

but both the Bennett and Copland two-piano pieces were first performances.

Mr. Bennett's music, whose jazzy character explains its delicious title, is clever and rhythmically piquant. And the Copland ballet music retains much of its color and poignance in two-piano form. Both were brilliantly performed. But the Hindemith sonata was the pièce de résistance of the concert for one listener, at least. The pianists gave their best in it. Brahms Variations on a Theme of Haydn made a respectable opening and the program closed with dazzling performances of Infante's Ritmo, Germaine Tailleferre's Jeux de Plein Air and Ravel's Feria. Apart from some over-aggressiveness in Miss Appleton's playing, the balance of the team was flawless, and their rhythmic precision was a delight.

S.

Miriam Solovieff, Violinist

Miriam Solovieff, violinist, who was first heard here while still in her teens, gave an interesting recital in Carnegie Hall on Oct. 18, with Artur Balsam at the piano. She began with the agreeable if not very profound Variations on a Corelli Theme by Tartini-Kreisler, which she followed with Mozart's E. Minor Sonata, (K 304). The *clou* of the evening was a concerto by the Soviet composer, Shebalin, which had already been played by her over the air. After the intermission came Fauré's A Major Sonata and short pieces by Rieti, Poulenc-Heifetz and for a close, Paganini's G-string fantasy on Rossini's Moses in Egypt.

The prevailing characteristics of Miss Solovieff's playing was musicianship and unfailing good taste. Her technical equipment is excellent but one could wish, occasionally, for a more weighty tone. The Mozart was especially well played.

The new concerto does not strike any particular fire. The composer, a native of Siberia, was a pupil of Miaskovsky. The work seemed of interminable length and a good deal of the time, the composer gave no indication of where he was headed. It is not radical in content and frequently has agreeable melodic passages.

In the Fauré, there was established the pleasant romanticism which the work requires.

There was a large audience present which displayed unabated interest in the artist's work.

H.

Ida Krehm, Pianist

Ida Krehm, winner of many prizes at various times, gave a recital at the Town Hall, Oct. 18. The pianist, who is a not infrequent visitor hereabouts, offered a highly diversified program, which began with Stradal's arrangement of Vivaldi's D Minor Concerto and included in its first half Haydn's E Minor Sonata, the Fifth Sonata of Scriabin, Debussy's Terrasse des audiences du clair de lune and Feux d'artifice. Novelties by Arnold Walter, Anis Fuleihan and Jacques de Menasce opened the second half which concluded with compositions by Medtner, Dechevow and Liapounoff. Miss Krehm has power, technical aptitude and a sense of line, as she proved in the Vivaldi music, and a flair for brilliant virtuoso effect as she

demonstrated in Debussy's Feux d'artifice which followed a sensitive rendering of the Terrasse des audiences. Scriabine and the more modern works revealed other valuable aspects of her skill. The large audience applauded her warmly.

Y.

Stanley Lock, Pianist

Stanley Lock, a young pianist from Detroit, gave a recital before a large and enthusiastic audience at Town Hall the afternoon of Oct. 20. His program departed from beaten paths. It began with a pair of sonatas by

(Continued on page 27)

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San Francisco Opera Concludes Season

Capacity Crowds Attend Presentations — Eight New Works Given During Last Weeks

By MARJORY M. FISHER

SAN FRANCISCO

NINE new works entered the San Francisco Opera lists in the concluding weeks of the season, and four were repeated. Exceptional productions were those given *Der Rosenkavalier*, *La Forza del Destino*, *Licia di Lammermoor*, *Il Trovatore*, and *Fidelio*. Others occasioned divided critical comment, but all operas drew capacity audiences and were enthusiastically received.

A repeat matinee of *Carmen* ushered in the third week of opera,



Lawrence Tibbett Regina Resnik

Lotte Lehmann Jussi Boerling

Felsch, and Peter Nelson added to the festive scene. Pietro Cimara conducted.

La Forza del Destino had Gaetano Merola in the orchestra pit and a vocally opulent cast on the stage headed by Kurt Baum, a welcome heroic tenor whose stature is as heroic as his voice. He and Mr. Pinza did the finest singing. Bacaloni was excellent as Fra Melitone. Francesco Valentino sounded exceedingly well as Don Carlo, and as Leonora, Stella Roman gave the best performance she has ever given here. Her voice was warm, dark, and more consistently used than heretofore.

The performance had uncertain moments, but plenty of good robust Verdi tunes robustly sung compensated in some measure for the obvious incongruities between story and action shown on stage. And among its other merits was the work of De Paolis, Cehanovsky, Desire Ligeti, Herta Glaz and Thelma Votipka in the character and supporting roles. Mr. Agnini's sets and staging called forth applause.

Der Rosenkavalier brought the incomparable Lotte Lehmann as the Marschallin and a new and interesting Octavian in the person of Jarmila Novotna. Heretofore, that role had seemed Risë Stevens' exclusive prop-



Raoul Jobin

Ezio Pinza

with Lily Djane again in the title role but with two changes in the cast. Florence George replaced Nadine Conner for her first performance on any stage. The young lady had a very pretty voice and nice personality, and was obviously scared and inexperienced. Walter Olitski replaced Lorenzo Alvary as Zuniga, and was eminently successful. The performance was, on the whole, better than the first and Miss Djane was rewarded with cheers after the third and fourth acts.

Lakmé, without Ezio Pinza as the Brahmin priest, has much less to offer than it has with him. Even so, the only excuse for *Lakmé* is Lily Pons, who graced the title role again on this occasion. Her voice seemed to have a bit more body than heretofore with a bit less brilliance in the Bell Song.

Raoul Jobin was excellent as Gerald, and George Cehanovsky wholly admirable as his companion. Nicola Moscova has a splendid bass voice and played the Brahmin priest well.

As the governor's daughter, Martina Zubiri made an effective debut. Herta Glaz gave her usual reliable performance as Mallika, and Thelma Votipka, Eleanor Knapp, Benjamin Martin, Philip Doan and George Tallone filled lesser roles adequately. Chorus and ballet were effective. Solo dances by Onna White, Joaquin



Charles Kullman

Stella Roman

erty, even as the Marschallin is Lotte Lehmann's. Miss Novotna made a convincing figure. She sang with taste and discrimination and confirmed previous impressions that she is a charming and highly intelligent singing actress.

Lorenzo Alvary has developed his characterization of Baron Ochs since last season. Nadine Conner was not at her best as Sophie, and an unflattering coiffure and make-up detracted from her appearance. It was a sensa-

tion to have a stellar singer in the role of the Singer and Kurt Baum made that role outstanding. He and Herta Glaz, the Anmina, did some of the best vocal work of the evening.

Other important roles were well done by Walter Olitski, Alessio de Paolis, Thelma Votipka, Mack Harrell and Joseph Tissier. The various supernumeraries ran the gamut from good to poor, and showed uncertainties in many ensembles due to lack of stage rehearsals. George Sebastian conducted.

What seemed the most beautifully sung Lucia in our operatic history was the performance of Lily Pons who sang more perfectly, more brilliantly and more beautifully than ever before. Jan Pearce rose to real co-star honors by making as much of



Lily Djane

Kurt Baum

the last scene as Miss Pons had of the Mad Scene. Vocally it was a magnificent achievement. Also superior to the usual supporting cast were Lorenzo Alvary as the Chaplain, Ivan Petroff as Lord Henry, Thelma Votipka as Alice and Joseph Tissier as Lord Arthur. The sextet came off better than any in many seasons. George Tallone was competent as Norman. The performance was good to see as well as hear. Pietro Cimara conducted.

Regina Resnik in her debut in the title role of *Fidelio* made a profound impression. Her stage presence, speaking voice and singing were all



Nicola Moscova

Herta Glaz

extraordinarily impressive, and she won cheers from the conservative and usually undemonstrative subscription audience.

Except for Mario Berini, who did well as Florestan, the cast was reportedly the same as that of the New York production staged by Bruno Walter. His assistant, Paul Breisach, conducted the performance and it came off excellently. Even auditors

(Continued on page 42)

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Chicagoans Play Shostakovich Ninth

Defauw Conducts First Hearing in City—Kapell Performs

CHICAGO.—Shostakovich's Ninth Symphony had its Chicago premiere at the Chicago Symphony concert of Oct. 10. This work, which had been heralded as the composer's Victory celebration symphony, is so casual and light-hearted in mood that it must have disappointed those who looked for deep patriotic meanings in it. Désiré Defauw led the orchestra with a light, deft touch, and the music crackled with carefree good humor.

Preceding the Shostakovich was Mozart's Symphony in D (K. 385), which was played with sufficient meticulousness to please the perfectionist.

An excerpt from Franck's exquisite D Major String Quartet and Respighi's Aria for organ and strings, which had never been heard here before, were beautifully played; and Till Eulenspiegel's Merry Pranks by



PAULEE TAKES TO THE AIR

George Dent, left, president of the Bay City, Mich., Community Concert Association, greets Mona Paulee and her husband, Capt. Dean Holt

BAY CITY, Mich.—This city was the first stop on Mona Paulee's current concert tour by airplane. She and her accompanist-husband appeared on the Community Concert Association series. Arriving at the Clements airport from Canada, the couple were met by George Dent, president of the local association.

This tour by air is the culmination of years of dreams for Miss Paulee and her husband. Having purchased an Army surplus plane, they are mak-

ing their first concert tour together. Miss Paulee and Mr. Holt were married shortly before the young pianist went into the Air Corps in 1942, and during 4½ years, while he was in the service, they planned for the day that they would fulfill their concert engagements together traveling in their own plane. This season the local Community Concert Service will include also the Cleveland Symphony under George Szell, Appleton & Field, duopianists, and the Fox Hole Ballet.

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STEVENSON

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musical events under the auspices of the Philadelphia Art Alliance brought Marc Blitzstein, composer and pianist, in a lecture recital at the Ethical Society Auditorium on Oct. 22. Under the same sponsorship, a dance recital by Pauline Koner took place at the Plays and Players on Oct. 16.

Presented by the Settlement Music School, Emanuel Zetlin and Genia Robinor, pianists, distinguished themselves in sonatas by Mozart, Fauré and Prokofieff at the Ethical Society Auditorium on Oct. 24. At the Academy of Music Foyer on the same date, Jozef Kowalewski, baritone, appeared, assisted by Marguerite Kowalewska, pianist.

WILLIAM E. SMITH

Kolberg Joins Carnegie Faculty

PITTSBURGH.—Hugo Kolberg, concert master of the Pittsburgh Symphony, has joined the faculty of the Carnegie Institute of Technology where he will teach violin.

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MUSICAL AMERICA

RECITALS

(Continued from page 24)

Padre Antonio Soler and another by Mateo Albeniz, then continued with Mozart's Sonata in C, (K. 330), the Second Sonata of Hindemith and Chopin's G Minor Ballade. Ravel's Valses Nobles et Sentimentales, a Sonatina by Chavez, five Pièces Poétiques by Henri Sauguet and two short works, Cafe Sin Nombre and Huapango, by Paul Bowles made up the second half. Mr. Lock is undoubtedly in his element in modern works. He has a highly developed technic and plays with considerable clearness and dexterity. Occasionally, too, he can be delicate. Y.

Claudio Arrau, Pianist

The program which Claudio Arrau had chosen for his recital in Carnegie Hall on Oct. 20 put a heavy accent upon virtuosity, and the pianist gave a series of performances which would be hard to excel for sheer brilliance. There is not much to appeal to the contemporary listener in Liszt's Variations on Weinen, Klagen, Sorgen, Zagen, but Mr. Arrau played the music for more than it was worth. And the second book of Brahms' Paganini Variations was taken at record speed, yet without loss of clarity or rhythmic bite.

Mozart's Sonata in B flat (K. 570), Mendelssohn's Rondo Capriccioso and Schumann's Faschingsschwank aus Wien were impeccably played though Mr. Arrau has been in a more emotionally communicative mood at other recitals. Debussy's Etudes Pour les Cinq Doigts and Pour les octaves and the Poissons d'or, played as an encore, were superbly done. And a Toccata Ostinato by Robert Palmer, in its first New York performance, stood up well with the other showpieces of the evening. Many encores were demanded. S.

Max Polikoff, Violinist

Max Polikoff, a violinist from Newark often heard in local concert halls, gave a recital at the Town Hall on Oct. 20 before a sizeable and friendly audience. With Eugene Helmer at the piano he offered an Aria and Rondinella, by Handel, and a Sonata in D by Handel's contemporary, Richard Jones, Schubert's Sonatina, Op. 137, No. 3, Bruch's Scotch Fantasy, Bela Bartok's Second Sonata for Violin and Piano and a group of short pieces by Kabalevsky, Wolfe, Ives, Paganini and himself. Mr. Polikoff is an earnest artist and plays with a gratifying absence of swank and show. His performances are distinguished by technical security, a good tone, intelligence and musicianship. He was careful in the works of Schubert and Bartok not to seek undue prominence at the expense of his capable collaborator at the keyboard. Y.

Leonid Hambro, Pianist (Debut)

Leonid Hambro, pianist and winner of the Naumburg Musical Foundation award, gave the recital to which this distinction entitled him at the Town Hall the afternoon of Oct. 21. A very large gathering applauded him with warmth. Mr. Hambro exhibited qualities of technique and musicianship of a high order. It was a really searching list of works to which he addressed himself, beginning with three Scarlatti sonatas and passing from these to such heavy matter as Beethoven's Sonata, Op. 101, and Chopin's Fourth Ballade. The second part of the recital brought a set of Variations on Twelve Tones by Robert Mann, a Naumberg Prize Winner of 1941, four numbers by Debussy and two of Bartok. Some of Mr. Hambro's most engaging and musical playing was heard in the Scarlatti sonatas at the outset. There



Max Polikoff

Claudio Arrau

was much to be commended, likewise, in his performance of the Beethoven masterwork and his delivery of the Chopin Ballade (notably the difficult coda) proved him a highly accomplished technician. Y.

Veda Reynolds, Violinist (Debut)

It is a genuine pleasure to encounter a young artist so gifted and yet so free from pose and pretense as Veda Reynolds, a comely violinist who made her New York recital debut at the Town Hall on Oct. 21. Miss Reynolds is not, to be sure, a green beginner. A faculty member of the Curtis Institute she formerly held the post of concertmaster with the National Symphony. Though born in this country she received a good deal of



Leonid Hambro Veda Reynolds

her training abroad, winning the Kreisler Prize in Liege and the first award at the Brussels Conservatory, besides studying with Ivan Galamian in Paris. Such a cultural background tells.

Miss Reynolds was heard in Respighi's version of a Vivaldi sonata in D, in the first of Brahms' three sonatas for violin and piano (admirably assisted by Vladimir Sokoloff at the keyboard), the Glazunoff Concerto, Hindemith's Sonata in E and pieces by Szymanowski and Sarasate. Her performances disclosed unfailing grace and musicality, a poetic approach, ample facility and a tone which if not precisely voluminous has a rare charm of songfulness. Subsequent appearances of so tasteful, intelligent and sympathetic a player should definitely establish her in local favor. P.

Rosalyn Tureck, Pianist

Devotees of Bach and of sensitive piano playing gathered in large number at Rosalyn Tureck's second recital in Town Hall on the afternoon of Oct. 19. Miss Tureck played the Fantasie in C Minor; the Capriccio on a Departing Brother, with the delightful fugue imitating the postilion's horn; the Toccata, Adagio and Fugue in C Minor; the Preludes and Fugues in B Flat Minor and C Sharp from Book I of The Well Tempered Clavier (*not* Clavichord as printed in the program) and the Preludes and Fugues in F Minor and G from Book II; the Chromatic Fantasie and Fugue; and the English Suite in G Minor. Miss Tureck obviously enjoyed playing this peerless music and her audience clamored for more at the close of the recital. S.

Leona Vanni, Soprano (Debut)

At her first Town Hall recital on Oct. 13, afternoon, Leona Vanni, a young American soprano who had been heard previously in The Merry

Widow and Helen Goes to Troy, and who is a granddaughter of a former Metropolitan tenor, Roberto Vanni, disclosed a pure lyric voice of warm and pleasing quality that found an especially congenial vehicle in the Mimi aria from Puccini's (Continued on page 31)

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FIRST CIVIC SERIES IN BEEVILLE
Dr. Ernest E. Miller, president of the Beeville Association; Frances Greer and Camp Ezell, executive secretary

BEEVILLE, TEXAS.—The newly formed Beeville, Texas, Civic Music Association recently heard its first concert, which was presented by Frances Greer, soprano. The gala opening was attended by the 900 members of the Association. Beeville Civic Music Association members have expressed their pride in the fact that Beeville is the smallest town in the United States ever to form a Civic Music Association and present a Civic Music Series. Association members are anticipating the remaining concerts of the 1946-47 Season which will be presented by Robert Hall Collins, baritone; The Don Cossack Chorus; Louis Kaufman, violinist, and Erno Balogh, pianist.



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ORCHESTRAS

(Continued from page 12)

coarse. And Mr. Bernstein plowed through the Couperin suite like a bull in a china shop. The concerto went better. Mr. Wittgenstein, for whom it was written, played it with exciting sweep, making even the wrong notes sound brilliant. The audience recalled him half a dozen times, with conductor and orchestra sharing the applause.



Leo Smit Yehudi Menuhin

Menuhin Plays Brahms With Philharmonic-Symphony

Philharmonic-Symphony. Arthur Rodzinski, conductor. Assisting artist, Yehudi Menuhin, violinist. Carnegie Hall, Oct. 17, evening:

Rounds for String Orchestra David Diamond
(First Performance by the Society)
Symphony No. 5.....Prokofieff
Concerto for Violin and Orchestra Brahms

(Yehudi Menuhin)

Mr. Rodzinski sagely placed the Brahms Concerto at the end of the program, so that the large audience turned homeward with echoes of some indisputable music in its ears. Mr. Menuhin gave a performance of noble

intent, rhythmic vitality and technical resplendence, as he has done (occasionally, peradventure, with even lordlier sweep and eloquence) many times before. The accompaniment was worthy of the soloist and the applause the warmest of the evening.

Mr. Diamond, brought forward several times by the conductor at the close of his Rounds, bowed in several directions and shook hands. His composition, a kind of exiguous perpetual motion piece, enabled the Philharmonic strings to display their virtuosity. As for the Prokofieff Symphony, it is presumably a thing of signs and wonders to some; and to others (this listener among them) a prolonged and vacant prattle. In any case, it was capitally performed.

P.

Beethoven's Emperor Concerto was published in 1811 and there is little new to be said about it in 1946 other than that Eugene Istomin performed it with bravura, grace and dexterity with the Philharmonic-Symphony under Mr. Rodzinski at the first of the popular-priced students' series on Oct. 19. These qualities are not new ones in Mr. Istomin's performances, but they were developed to a higher degree than he has demonstrated previously. His facile technique, vigor and the sense of dignity with which he essayed this "warhorse" made the evening worthwhile. Mr. Rodzinski repeated Diamond's Rounds for String Orchestra and Prokofieff's Fifth Symphony.

L.

On Sunday afternoon Mr. Menuhin repeated the Brahms Violin Concerto. Mr. Rodzinski again conducted the Rounds for strings by David Diamond and the composer was present to acknowledge the applause. Beethoven's Overture to Prometheus, Delius's Intermezzo, The Walk to Paradise Garden from A Village Romeo and Juliet, and three excerpts from Wagner's Meistersinger completed the program. There were ovations after the Concerto and at the close of the concert.

B.

Smit Plays Haydn And Copland Concertos

New York City Symphony, Leonard Bernstein, conductor. City Center, Oct. 21, evening:

Overture to Iphigenia in Aulis....Gluck
Piano Concerto in D.....Haydn
Mr. Smit
Piano Concerto (1926).....Copland
Mr. Smit
Symphony No. 2 in D Minor, Op. 70
Dvorak

A genuine tour de force was accomplished by the pianist Leo Smit at this concert, for he played both the Haydn and the Copland concertos convincingly. Two more disparate works could not be found. Despite the intoxicating Hungarian flavor of the finale, the Haydn work is completely 18th century in its proportions and spaciousness of phrase. Wanda Landowska, who discovered and reconstructed it, has kept its style absolutely pure.

Aaron Copland's concerto, on the other hand, is delightfully rowdy and jazzy. Though not intended merely as a shocker, it upsets people and recreates for the listener of 1946 a very real sense of the hectic 1920's. How comfortable that period looks in retrospect, when revolutionists still believed in freedom and wrote as they

pleased! Though not completely successful in assimilating jazz elements and not first-rate Copland, it is a stimulating score, and Mr. Smit, Mr. Bernstein and the orchestra deserved their ovation.

Dvorak's D Minor Symphony suffers from its slavish imitation of the stiffer aspects of Brahms' symphonic style, but it is rich in healthy melody and glowing orchestration. Mr. Bernstein conducted it wholeheartedly, obtaining an eloquent performance.

S.

List of Three B's Launches Philadelphia Season

Philadelphia Orchestra, Eugene Ormandy, conducting. Carnegie Hall, Oct. 8, evening:

Passacaglia and Fugue in C Minor Bach-Ormandy
Symphony No. 8.....Beethoven
Symphony No. 4.....Brahms

Repeating a program which had launched its home season, the Philadelphia Orchestra came to Carnegie Hall trailing clouds of glory and bursts of sound. Eugene Ormandy's own new-minted transcription of Bach, glossy as it is on the surface, still leaves something to be desired in translating this almost untranslatable organ work into the orchestra literature. It was played somewhat nervously—indeed, the Beethoven also seemed restless and forced and noisy—a case of the music going round and round and coming out nowhere.

The Brahms fared better for balance and sheer musicality, although certain details of Mr. Ormandy's interpretation are always ear-sores to this reviewer—notably an overbroadening of *dolce* passages in the first movement. However, it was evident that the virtuosity of the Philadelphia instrument is at a high peak, and it is always a welcome visitor.

Q.

Bernstein Repeats Symphony by Blitzstein

New York City Symphony, Leonard Bernstein, conductor. City Center, Oct. 28, evening:

Symphony No. 4 in A (Italian) Mendelssohn
Symphony: The Airborne.....Blitzstein

Once again a large audience cheered to the echo the Airborne Symphony by Marc Blitzstein which had its premiere last season under Mr. Bernstein. Robert Shaw was the narrator (or monitor as he is called in the score); Charles Holland, the tenor soloist; Walter Scheff, the baritone soloist; and a male chorus from the Collegiate Chorale provided the shouts and occasional passages of choral singing required.

Nearly everyone at the concert seemed to be enjoying Mr. Blitzstein's work, but to the writer it seemed appallingly commonplace, noisy and clammy sentimental when it was not indulging in hollow rhetoric. Wisps of second-rate musical comedy patter are interspersed with embarrassing heroics. As a poet, Mr. Blitzstein ranks with Edgar Guest; as a musician he has done far better work than this. Mr. Bernstein almost dislocated his spine before the close, but the performance was undeniably effective, if raucous.

Mendelssohn's Italian Symphony, always charming, was positive balm in Gilead at this concert. The audience gave Mr. Bernstein and the orchestra an ovation for a crisp performance.

S.

Landowska Plays Mozart With Philharmonic-Symphony

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Wanda Landowska, pianist, soloist. Carnegie Hall, Oct. 24, evening:

Overture to Prometheus....Beethoven
Symphony in E Flat, No. 5. Sibelius
Piano Concerto in C (K. 415)....Mozart
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Dr. G. de Koos

on Nov. 26 where he will stay at the Barbizon-Plaza until Dec. 20. This is Dr. de Koos' first visit to this country after an absence of 7 years. He hopes to renew his former acquaintances and business relations.

owska made this a memorable evening. Mozart's delectable Concerto in C is seldom played, and the warmth, the grace, the sovereign repose and rhythmic charm with which Mme. Landowska performed it took one straight into the heart of the 18th century. Every note sang, every phrase fell into place with the spon-

(Continued on page 40)

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A scene from Mozart's *Abduction from the Harem* given at the Academy of Music as the first production by the America Opera Company. (Left to right) Adelaide Bishop as Blonda, David Lloyd Pedrillo; Leopold Simoneau, Belmonte, and Beverley Lane, Constanze.

American Opera Group in Debut

Mozart's *Abduction* Given as Initial Offering in Philadelphia

PHILADELPHIA.—Organized here last Spring, the American Opera Company made a successful debut before a large and warmly enthusiastic audience at the Academy of Music on October 24. The work produced was Mozart's captivating *The Abduction from the Harem*, in admirable English translation by Ruth and Thomas Martin. The occasion marked the Philadelphia premiere of the piece in English and its first performance locally since December 1929.

Conducted with fine taste and precision by Vernon Hammond, the com-

pany's artistic and musical director, the production reached rewarding levels in all respects. The principals acquitted themselves excellently. Beverley Lane showed much to praise in the difficult arias of Constanze, and Adelaide Bishop more than delighted by her singing and action in a spiritual portrayal as Blonda.

As Belmonte, Leopold Simoneau displayed a pleasing and fluently-used voice. The Pedrillo was David Lloyd, tenor now at the Curtis Institute and winner of the 1946 Voice of Tomorrow contest. He did a topnotch job and demonstrated real talents as an actor as well as exceptional vocal gifts. James Pease as Osmin earned major honors, furnishing an outstanding characterization in this great comic role. In the speaking part of Pasha Selim, Duane Crossley bore himself well. The orchestral score too had a very satisfactory reading.

An ovation for conductor, stage director and cast at the conclusion of the evening plainly testified to the audiences' approval and a fervent welcome to the new organization.

WILLIAM E. SMITH

Jersey Group Under Griffith Management

NEWARK, N. J.—The Griffith Music Foundation has announced that it is assuming the management of the New Jersey Orchestra, Frieder Weissman conductor, and the concerts will be given as follows: Orange High School series, Nov. 18, Jan. 20, March 31; Montclair Junior High School series, Nov. 19, Jan. 21 and April 1. Negotiations were completed by Mrs. P. O. Griffith, president of the Foundation, and Russell B. Kingman, founder of the orchestra.

Also announced by the Foundation are the following concerts to be given under its sponsorship at the Mosque Theatre: Oct. 20, Myra Hess; Oct. 29, Maggie Teyte; Nov. 3, Claudio Arrau; Nov. 19, Jooss Ballet; Dec. 8, Vladimir Horowitz; Jan. 5, Busch Symphony with Rudolf Serkin; March 2, Maryla Jonas; April 10, Boston Symphony.

P. G.

Wilder Series Sponsored In Joplin and Springfield, Mo.

JOPLIN, MO.—Mrs. Jay L. Wilder, founder and director of Joplin Town Hall, is sponsoring two artists series in 1946-'47, one in Joplin Memorial Hall, the other in Springfield, Mo. The Joplin series brings four events: the United States Marine Band, Oct. 15; Vronsky and Babin, Nov. 3; the

Cincinnati Symphony, Feb. 7, and Igor Gorin, April 13. The Springfield series, given in the Shrine Mosque, offers Joseph Duttinger, Oct. 10; the Boys Town Choir, Nov. 22; Fritz Kreisler, Jan. 24; and the Cincinnati Symphony, Feb. 6.

Philadelphia Hears Russian Program

Khachaturian Symphony Given First Hearing in Philadelphia

PHILADELPHIA.—Under the leadership of Eugene Ormandy, the Philadelphia Orchestra at its Academy of Music concerts on Oct. 11 and 12 offered an all Russian program which consisted of works by contemporary composers. Prokofieff's Classical Symphony headed the list and was followed by Stravinsky's Petrouchka Suite.

Special attention, however, centered on Aram Khachaturian's Second Symphony, scheduled for the first time here. In themes, structural features, and orchestration, the four-movement work impressed as decidedly worthwhile and interesting and the reactions of the audience were enthusiastic. The symphony provided many stirring moments and passages exciting in their dramatic force and strong emotional impact.

As soloist at the Philadelphia Orchestra concerts of Oct. 25 and 26, Erica Morini scored brilliantly in

Tchaikovsky's Violin Concerto. In technique, tone and expression, the artist's interpretation impressed as of the first order, and was finely supported by Mr. Ormandy and his colleagues. The surrounding bill provided Mottl's suite from Grétry's *Cephale et Procis* and Sibelius' E Minor Symphony, in which several of the orchestra's principals made excellent uses of their opportunities for solo playing.

Todd Duncan as soloist at the opening concert in this season's Philadelphia Pops at the Academy of Music on Oct. 11 won resounding plaudits for numbers from *Porgy and Bess* and *Pagliacci*, Russian songs and spirituials. Also heard as a soloist and one of the top winners in a young artists contest sponsored by Max Leon, founder and leader of the Pops, was Lillian Shectman, 18-year-old soprano. She impressed as a promising singer in *Voi lo sapete* from *Cavalleria Rusticana* and in duets with Mr. Duncan. Eighty members of the Philadelphia Orchestra were assembled by Mr. Leon for the concert, the orchestral fare of which comprised pieces by Grofe, Rossini and Liszt.

WILLIAM E. SMITH

Ralph Leopold to Appear With Brooklyn Ensemble

Ralph Leopold, pianist and teacher, has been engaged to appear with the Brooklyn Chamber Music Society at the Academy of Music on Dec. 3. He will play the piano part of Dohnanyi's C Minor Quintet.

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Obituary

Sir Granville Bantock

The death of Sir Granville Bantock, British composer, is reported from London at a place unspecified, as having taken place on Oct. 16. He was 76 years old.

Intended for the Indian Civil Service, his education was begun with that end in view, and then changed to science. Music, however, was always his principal interest and his parents finally permitted him to make it his life study. He accordingly entered the Royal Academy of Music in 1889, as the first holder of the Macfarren scholarship in composition. During his student days he composed a pretentious opera, *Caedmar* which was performed at the college and later in a London theater. In 1893, he founded the New Quarterly Musical Review which he edited until it was discontinued three years later. Following this he toured as a conductor of operetta and light orchestral music. A tour of the world with a grand opera company proved more to his taste and at its end he gave a concert by contemporary British composers.

In 1897, he became conductor at New Brighton where he insisted on turning a band into an orchestra and giving concerts of serious music, both classical and modern. He was the first conductor to present the music of Sibelius in England. In 1900, he was appointed head of the school of music of the Birmingham and Midland Institute and eight years later, succeeded Elgar at the Birmingham University. He held both of these positions until 1934, when he retired to Buckinghamshire and gave up composition except for a few part songs.

The peak of Bantock's popularity was just before World War I. About that time he composed a number of vast works such as the symphony-oratorio *Christus*, which consisted of 10 lengthy parts. A tremendous setting of Omar Khayyam requiring solo voices, a chorus of unusual size and two symphonic orchestras. It was

hailed as an important work. He also wrote long works for unaccompanied chorus which were less successful owing to the difficulty of maintaining pitch without instruments for any length of time. He wrote incidental music for a number of classic Greek dramas such as the *Elektra* of Sophocles, *The Bacchae* of Euripides and *The Frogs* of Aristophanes, as well as for Shelley's *Prometheus Unbound* and Dowson's *The Pierrot of the Minute*. An opera, *The Seal Woman*, dealing with Hebridean legends had a libretto by Margaret Kennedy-Fraser.

Although as a young man he was considered "advanced" and "modern" he failed to keep pace with the times and most of his music is now thought dated. In 1898 he married Henen von Schweizer. They had three sons and a daughter. Sir Granville received his knighthood in 1930. His compositions which reached a high number included orchestral works in all the larger forms, three operas, a ballet, works for voice and orchestra, unaccompanied chorus songs, part songs and chamber music. He also edited *Folk Songs of All Nations*, *Patriotic Songs of All Nations*, and *A Hundred Songs of England*.

Enrica Clay Dillon

Enrica Clay Dillon, formerly an operatic soprano but more recently a teacher of operatic acting, died at her summer home in Harrison, Me., on Oct. 9, following an illness of two months. She was 65 years old. Miss Dillon was born in Denver, one of four sisters, of whom two of the others have occupied important places in the world of music. Josephine, the first wife of Clark Gable, is a teacher of singing, and Fannie, a composer of note.

Enrica graduated from Mt. Holyoke College and then went to Europe for vocal study, remaining 13 years. She was a voice pupil of Hofmiller in Munich and an acting pupil of Mottino in Milan. She sang in opera in various European centers, also in South America. She was heard in leading roles in this country with the Aborn company.

After some years she forsook the stage and gave her time entirely to teaching operatic acting along the lines she had learned with Mottino. She directed the Philadelphia Operatic Society and taught at the Greenwich Theater School of Acting also the acting class of the New York Singing Teachers Association. In 1925, she organized The Opera Players at the Grove Street Theater.

Some years ago she founded the Deer Trees Theater at Harrison, giving both operatic and dramatic performances. Her three sisters survive her.

Carolina Lazzari

STONY CREEK, CONN.—Carolina Lazzari, operatic contralto and later a teacher of singing in New York, died here on Oct. 17, at the home of her mother. She was 54 years old. Miss Lazzari was born in Milford, Mass., on Dec. 27, 1891. She attended the seminary at Bucksport, Me., and later the Ursuline Academy in Milan, Italy. Her vocal training was received in New York and Italy. She was a member of the Chicago Opera for two seasons beginning in 1917, and was in the cast of *Dinorah* when Amelita Galli-Curci made her New York debut at the Lexington Theater on Jan. 28, 1918. Her personal success on this occasion was that at times she shared honors with the star. She was a member of the Metropolitan Opera during the season of 1920-1921, making her debut as Amneris in *Aida*. She also sang *Laura* in *La Gioconda* and similar roles. In recent years Miss Lazzari maintained a vocal studio in the Metropolitan Opera House building. Her mother and two sisters survive her.

Paul J. Weaver

ITHACA, N. Y.—Paul J. Weaver, head of the music department of Cornell University died here on Oct. 14, in his 58th year. He had been a member of the faculty since 1929. He

was a native of Reedburg, Wis., and was educated at the University of Wisconsin. His first teaching was in St. Louis, after which he became director of music at the University of North Carolina in 1919. During his years at Cornell, the music courses greatly increased in popularity and became for the first time major courses of study. His wife, a son and a daughter survive him.

David Dubinsky

PHILADELPHIA.—David Dubinsky, violinist and former member of the Philadelphia Orchestra, died here on Oct. 13, aged 68. Born in Odessa, Russia, Mr. Dubinsky was brought to Philadelphia by his family as a child. His academic and musical studies took place in this city, Chicago and Vienna. When the Philadelphia Orchestra was established in 1900 he joined that organization; left in 1902 to become a member of the Pittsburgh Symphony, and returned to the Philadelphia Orchestra in 1908, remaining until his resignation in 1929. For many years he headed the second violins and served as personnel manager. Preceding his death, Mr. Dubinsky was associated with the Edwin A. Fleischer Music Collection of the Free Library of Philadelphia. He is survived by his wife. W. E. S.

J. Christopher Marks

J. Christopher Marks, organist of the Church of the Heavenly Rest, New York, from 1902 to 1929, died in New York, on Oct. 14, after a long illness. He was in his 84th year.

Mr. Marks was born in Cork, Ireland and was organist there for 25 years before coming to the United States in 1902. He was educated at Trinity College, Dublin. At the age of 17, he won a prize in a song contest held in the Crystal Palace, London. On first coming to America, he was organist for two years at St. Andrew's Church, Pittsburgh. He

received the degree of Doctor of Music from New York University in 1908, and became an American citizen in 1919. He was a former president of the National Association of Organists and a member of the American Guild of Organists. Two sons and a daughter survive.

Joy Homer Doerflinger

Joy Homer Doerflinger, daughter of Sidney Homer, composer, and Louise Homer, for many years leading contralto at the Metropolitan Opera House, and wife of William Main Doerflinger, died in New York on Oct. 22, after a long illness. She was 31 years old. Mrs. Doerflinger was well known in literary and editorial circles and was a great traveler having spent a year in China as representative of the Church Committee for Oriental Relief. She later took a course in nursing at St. Luke's Hospital being graduated in 1944, and going immediately to New Delhi from where she was sent on active duty at the China-Burma-India front. She is survived by her parents, four sisters and one brother.

J. Tim Brynn

J. Tim Brynn, Negro composer and band leader, died in the Veterans Hospital in the Bronx on Oct. 3. He would have been 67 years old on Oct. 5. A native of Raleigh, N. C., he first attracted notice by his song, *Please Go 'Way and Let Me Sleep*, published in 1902, and selling a million and a half copies. With the rank of second lieutenant during World War I, he led the band of the 350 Field Artillery which after the war toured the country as *The Black Devils*.

Graham Harris

Graham Harris, conductor, died at his home in Astoria, Long Island on Sept. 3. He was 55 years old. Mr. Harris, who began his musical career as a violinist in the Detroit Symphony, had been a conductor for NBC from 1929 to 1939, when he retired because of ill health. He had also acted as guest conductor of the London Symphony and the New York Philharmonic. He is survived by his wife, one son and two daughters.

JACQUES L. GOTTLIEB, orchestral conductor, died at the home of his sister in Brooklyn while on a visit, on Oct. 18. He was a native of Russia and a graduate of the former Institute of Musical Art. At one time he was a member of the violin section of the New York Symphony. In 1927, he founded his own orchestra.

JULES LEPSKE, a first violinist in the Los Angeles Philharmonic from 1920 to 1925, died recently at his sister's home in Philadelphia. He had been confined to a wheel chair for a number of years but managed to continue his playing. I. M. J.

Relief Concert At Metropolitan

Turbulent and prolonged applause by an audience which filled the Metropolitan Opera House on Oct. 26 rewarded the efforts of eight operatic artists and a dancer, for their efforts in the benefit concert sponsored by the Barber Industry Committee for Italian Relief in conjunction with *Il Progresso's* Campaign for Italian Relief. Proceeds of the concert netted \$25,000.

The soloists were Vivian Della Chiesa, Hilde Reggiani, Era Tognoli, sopranos; Stella Lenci Andreoli, contralto; Gino Fratesi, tenor; Enzo Mascherini and Angelo Pilotto, baritones; Giovanni Marcellos, bass, and Maria Gambarelli, ballerina. The orchestra was conducted by Emilio Roxas, Luigi Dell'Orefice and Arthur Norris.

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RECITALS

(Continued from page 27)

La Bohème. It also proved well adopted to the Italian airs by Torelli, Veracini and Mozart, to Strauss's *Traum durch die Dämmerung* in a German group and Paladihle's *Psyché* and Debussy's *Mandoline* among the French songs.

While the voice in itself is one of pronouncedly interesting possibilities the singer's treatment of most of her numbers was superficial. A closing group in English included Randall Thompson's *Velvet Shoes* and Diack's amusingly Mozartian *Little Polly Flinders*. Arpad Sandor provided helpful accompaniments. C.

Harvey Shapiro, Cellist

Harvey Shapiro, who is first desk cellist with the NBC Symphony and who has not been heard here in recital for 11 years, presented a rewarding evening of music in Town Hall on Oct. 10. Mr. Shapiro made the most of his rather conventional program which opened with the Bach-Siloti *Adagio* and continued with Sammartini's Sonata in G; Beethoven's Sonata in D, Op. 102, No. 2; Schumann's *Adagio* and *Allegro*, Grieg's Sonata, Op. 36, and shorter compositions by Bloch, Popper, Mendelssohn and Weber-Piatigorsky.

Mr. Shapiro's playing was marked by an introspective, meditative quality, never marred by exaggerated virtuosic display. If at times his tone was slightly wooden, it was always clear and precise, never producing the raspy, buzzing sounds, even in rapid passagework, which are the bane of so many cello performances. He approached all his work with admirable sincerity and musicianship, and the results were particularly pleasurable in the Beethoven and Schumann compositions. Jascha Zayde was the able collaborator and accompanist. The audience was large and warmly applause. L.

Mobley Lushanya, Soprano

Mobley Lushanya, soprano, who created something of a sensation at her New York debut in the Town Hall in 1940, but who since has confined her activities to opera, largely

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Harvey Shapiro Mobley Lushanya

Leonid Bolotine Mischa Elman

with the San Carlo company, reappeared in Town Hall on Oct. 22, with Edwin Harris at the piano.

Miss Lushanya is an impressive figure on the concert platform and her singing gave much pleasure to an interested audience. She began with the *Salve Regina* of Pergolesi arranged by the late Frederick Stock and sung in the same hall by a male artist only a week or so ago. On second hearing the work seems hardly worth the bother that has been raised about it. The first two sections are Pergolesi at his dullest and whatever interest there may be is in the accompaniment. The third part, *Et Jesum Benedictum*, is not ecclesiastical music at all, but might easily be a love song. It is the best of the three.

From this, Miss Lushanya went to a group by Wolf of which *Morgenstimmung* was outstanding, really beautifully given. The best singing of the evening was in *Madeline's La Mama Morta* from Giordano's *Andrea Chenier*. In this, Miss Lushanya brought her operatic experience to bear and lent unusual interest to Giordano's trivial music. Songs in Spanish by Granados, Fernandez, and Turina and in French by Hahn, Gedalge and Gaubert were well presented. The final group included first performances of three songs by William Roy. Of these, *How Do I Love Thee* was the best, and three British folk songs brought the program to an interesting close. Many encores were demanded throughout the evening. H.

Mischa Elman, Violinist

Only the most incurable of quibblers could find other than pleasure in the music making of Mischa Elman when he gave his annual Carnegie Hall recital on Oct. 23. The violinist was in top form. The same silky tone, the dexterity of finger work, the sensitive shading for which Mr. Elman is noted, were all there in abundance.

Opening his program with the Sammartini *Passacaglia*, the violinist continued with Mozart's Sonata in B Flat Major and then went into the fireworks of Vieuxtemps' Fifth Concerto. This was the highpoint of the evening, a work in which Mr. Elman combined all the poetic and virtuosic aspects of the concerto into a brilliant and satisfying whole which brought cries of bravo from the capacity house. Likewise the artist triumphed in the sensuous *Poème* by Chausson, making the most of its moods and opportunities for opulent tones. A group of shorter compositions by Smetana, Achron, Arthur, Benjamin, Wieniawski and encores closed the performance. Mr. Elman's accompanist, Wolfgang Rose, seemed ideally equipped to work with the violinist and gave an especially fine account of himself with his collaboration in the Mozart Sonata. L.

Leonid Bolotine, Violinist

Leonid Bolotine, violinist, already heard in this city, gave another Town Hall recital Oct. 25. The artist, once assistant concertmaster of the San Francisco Orchestra, was greeted by an enthusiastic public in a program comprising Tartini's G Minor Sonata, a Concerto in C by Jelobinsky, Hindemith's unaccompanied Sonata, Op. 31, and pieces by Mozart, Tchai-

and Strauss' *Meinem Kinde* and *Nichts* constituted the first half of the bill. The second offered a new *Tritico Primaverile*, by Pietro Cimara, Fauré's *Automne*, Chausson's *Les Papillons* and *Le Temps des Lilas*, Georges' *Hymne au Soleil* and a group in English by Walther, Hier, Harold Henry, Stuart Ross and Lockhart-Manning. Miss Bothwell, who was cordially received, has a light lyric voice and a charm of style particularly telling in songs of a blithe, insinuating nature, such as Mahler's *Rheinlegendchen* and Chausson's *Les Papillons*. Cimara's set of three songs, respectively entitled February, March Rain and April, was well suited to the soprano's talents. Paul Meyer accompanied. Y.

Alois Poranski, Bass (Debut)

Another New York debut in a season which must be introducing a record number of young artists to the public was made by Alois Poranski, bass, in Town Hall on Oct. 15 before a cordial audience. The singer had prepared an ambitious program containing airs by Handel, Purcell and Shield; Beethoven's *La Partenza* and (Continued on page 34)

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New Music Reviews

For Christmas

Christmas Novelties Of Noteworthy Quality

OUTSTANDING features of the Christmas novelties from the H. W. Gray Co. are a carol-anthem for mixed voices, Young Jesus Sweet, by Arthur Laubenstein, a setting that admirably reflects the charm of the 16th century English text; a carol with both words and music by Isa McIlwraith entitled Christians All Rejoice, also for four-part mixed voices, which has an engaging modal flavor; and a carol by Warner M. Hawkins for mixed voices with tenor, soprano and baritone solos, a setting of Gilbert K. Chesterton's The Christ Child, with unusual harmonic effects, in which a true mystical beauty is created. A cantata for mixed voices with baritone solo, The Christmas Story, by Harry Banks, begins with an old French folksong sung in unison in its original minor form and ends with special effectiveness with the use of the same melody changed into the major. This is a well planned and developed cantata of no forbidding difficulties. The words have been either written or adapted by the composer. (75c).

The Harold Flammer firm publishes two fine choruses for four-part mixed voices by Frances Williams, Silent Are the Meadows, with words by Theodore H. Kenworth, and A King Is Born Today, with text by Rhoda Newton. Both are somewhat unusually planned and are effective in an individual manner.

From J. Fischer & Bro. comes an effective arrangement for four-part men's chorus of Eastern Sages, a carol of the Magi, from The Incarnate Word, by Robert Elmore and Robert B. Reed. It is a treatment of an Alsatian air for Christmas or Epiphany.

The Festival Music Co. of Washington issues an arrangement for four-part mixed chorus by the composer and A. Papalardo of the song, Christmas Angels, by Lester L. Sargent. This is straightforward choral writing, which gains a special effectiveness from the violin obbligato supplied.

The Arthur P. Schmidt Co. has an admirable arrangement by Allanson G. Y. Brown for mixed voices in four parts of the beautiful Czech carol, Sleep, My Saviour, Sleep; a well wrought arrangement by Edith Campbell, also for four-part mixed voices, of the traditional The Babe in Bethlehem's Manger; arrangements by Hugh Gordon of Paul Ambrose's Sing, O Sing This Blessed Morn for two-part women's chorus, and Hail, Thou Ever Blessed Morn, by Heller Nicholls, for unison and two-part singing; and a re-issue of Bruce Steane's processional anthem, Rise in Joyfulness and Splendor.

The Robbins Music Corporation is the publisher of choral arrangements

by Hugo Frey of Fay Foster's jolly Christmas song, I Want an Old-Fashioned Christmas, with appealing words by Florence Tarr. The arrangements are for four-part mixed chorus and three-part and two-part women's voices. C.

For Organ

Two Fine Organ Pieces For Christmas Purposes

TWO new pieces that deserve the attention of organists are an arrangement by Jean Pasquet of Lo, How a Rose and L'Adoration Mystique (La Vierge à la Crèche) by Robert L. Bedell, published by the H. W. Gray Co. Both are essentially adapted to Christmas use, and both are exceptionally accessible as there is little, if any, difficulty of a technical nature in either of them. The Bedell piece, with its unexpected harmonic effects and its central Gregorianesque page, achieves a very tangible mystical mood, while in the Pasquet version of the Praetorius melody the most economical means have been employed to provide the purest kind of setting for the lovely original air. These pieces are additions to Gray's Saint Cecilia Series. (75c.)

Reviews in Brief

Organ Voluntaries, Vol. 2, selected and arranged by Alexander Schreiner, organist of the Salt Lake City Tabernacle, J. Fischer & Bro. Following Volume 1 after an interval of eight years, this very useful book contains material especially chosen and prepared for use in the smaller churches, most of it being playable on a reed organ or even a piano, while all may be played on organs with pedals. While most of the pieces are easy a few of greater technical difficulty have been included "for young organists to grow on." Among the seventy-five short pieces are original compositions by the compiler, including a set of ten two-line Devotional Moments, and arrangements of and excerpts from works by Bach, Mozart, Mendelssohn, Liszt, Fauré, Guilmant, Franck, Beethoven, Schubert, Brahms, Handel, Chopin, Saint-Saëns, Bizet and others. (2\$). C.

For Solo Voice

Notably Beautiful Songs Among Galaxy Novelties

SONG novelties of conspicuous interest published by the Galaxy Music Corporation include Passage by Sarah Louise Dittenhaver, Remembering by Elinor Remick Warren, In Old Vienna by Richard Kountz and By a Limpid Stream by Handel as arranged by Samuel Richards Gaines. Miss Dittenhaver's Passage is a song of spontaneous beauty both melodically and harmonically, which is enhanced

by the gratifying compactness of its form. The range of the vocal line is for a medium voice. Mrs. Warren's Remembering is also a beautiful song with a commendable freshness of treatment and is published in two keys to accommodate both high and low voice. Mr. Kountz has produced a charming waltz song in his In Old Vienna, for which he has supplied the text himself. It is a tenderly reminiscing song to be sung in slow waltz time, and it, too, is issued in two keys. By a Limpid Stream, with words by Thomas Dekker (1570-1641), is a free adaptation, tastefully made by Samuel Richards Gaines, of the arietta from Handel's Water Music, and as such it transmits the inherent melodic grace of the music with singular effectiveness. (50c each.) C.

Reviews in Brief

Three Reveries, by Carl Deis, poems by Lorraine Noel Finley, G. Schirmer. Three unusually fine songs with the individual titles, The Glory of a Thrush's Song, There's a Door in My Heart, and Stars and You, published for both high and low voice. The first two are particularly expansive in character, with emotional eloquence, while the third is more straightforward melodically but with a telling climactic finale. (The first two, 50c each; the third, 40c.)

The Shadow, by Mario Castelnovo-Tedesco, poem by Ben Jonson, C. Fischer. A novelty that stands by itself in that the Italian composer here yields to the spirit of Boogie-Woogie to the extent of making a setting in that idiom of a characteristic little verse by Ben Jonson, of all people. An interesting whimsy of decidedly paradoxical effect. For medium voice. (60c.)

Gossip, by Victor Young, words by Frances Frost, John Church: Presser. An appropriately simple and straightforward setting of an amusing text. Medium range. (50c.)

Sleep You to Dream, by Sydney King Russell, words by Harlan L. Umansky, Ditson: Presser. A simple, well-wrought, moodful setting for medium voice. (50c.)

Love's Calendar, by Jennie Prince Black, words by Herbert L. Satterlee, G. Schirmer. A felicitous wedding of melodically fluent and charming music with tenderly fanciful words. For high voice or medium voice with a free upper range. (50c.)

Love Is a Bauble, by Richard Levinge (1670-1758), arranged by Frank La Forge, Witmark. A gay little song by a singer who was a contemporary of Purcell, whom he outlived, expertly edited for the Pathways of Song series edited by Frank La Forge and Will Earhart. Two keys. (50c.)

Tu fai la superbetta (Dorilla, You Are Haughty), by the 18th century William Fesch; Son virgin vezosa (A Chaplet of Roses), from Bellini's I Puritani; La Valse des feuilles (Waltz of the Leaves), by Jean-Baptiste Fauré, and Il va venir (He Will Be Here), from Halévy's La Juive, all edited or arranged by Estelle Liebling, G. Schirmer. The latest additions to Miss Liebling's extended series of arrangements and editings for coloratura voice carried out with the same artistic discretion and shrewd sense of style as have characterized all their predecessors in these series. They are provided with texts in both the original language and English versions. The Bellini aria is supplied with traditional cadenzas. The less familiar Fesch canzonetta is a gay and sparkling pyrotechnical vehicle, while the graceful Fauré waltz is comparatively simple. (40c each.)

I Prithee Send Me Back My Heart, by Stanley P. Trusselle, poem by Sir John Suckling, John Church: Presser. A simple setting in the old English spirit that effectively enhances the charm of the text. For medium voice. (50c.)

Without a Penny, by Vera Eakin,



Robert Elmore Mario Castelnovo-Tedesco

words by Ida Tyson Wagner, Presser. An attractive little song with a surprise ending. Medium range. (50c.) Song in My Heart (Years I've Wandered), by Oscar Straus, words by Dorothy Thomas, G. Schirmer. A love song frankly melodious in its appeal. For medium voice. (50c.)

Time and Time Again, by Mana Zucca, words by Bissell Palmer, John Church: Presser. The composer's Opus 193, fairly closely following the general style of previous songs from her pen. Two Keys. (50c.)

Mike's Took Bad, by Victor Young, words by Merrick Fifield McCarthy, Presser. An effectively appropriate setting along traditional lines of humorous verses. For medium voice. (40c.)

Ecstasy, by Stanley Need, text by Sarajini Naidu, G. Schirmer. An effective and grateful song, fluent melodically and refreshingly transparent harmonically. Two keys. (50c.)

Boys, by Gustav Klemm, words by Elizabeth Evelyn Moore, Ditson: Presser. An effective setting of an appealingly sentimental text. For medium voice. (50c.)

Riding Along, by Oscar J. Fox, words by Grantland Rice, C. Fischer. A setting that aptly reflects the genuine contentment of a cowboy on his return to the plains from crowded streets. Two keys. (50c.)

Illusion, by Gene Bone and Howard Fenton, G. Schirmer. An elaborate art song of individual character with words by the composers, requiring an interpreter of dramatic imagination and resourcefulness. Broadly conceived and colorfully sonorous. For high or medium voice. (50c.)

Thou Wilt Keep Him in Perfect Peace, by Eric H. Thiman, and In Thy Hand Are All Our Ways, by H. Leroy Baumgartner, H. W. Gray. Two songs more essentially in the art-song category. In the Thiman song the composer has found five-four time especially apt rhythm for the words from Isaiah 26 that he has set. Both it and the Baumgartner setting of words by Riehard H. Clapp obviously seek a higher artistic plane for the sacred song, though at the sacrifice of a devotional emotional quality. The first is for high voice; the second, for mezzo-soprano or baritone. (50c.)

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NATION'S ORCHESTRAS OPEN

(Continued from page 22)

18-concert schedule. The third Leonore Overture started off the program before 2,000 persons who packed the hall. Brahms' Fourth Symphony completed the first half of the program.

A series of shorter pieces rounded out the evening, Barber's Adagio for Strings, Liadov's Kikimora, Delius' On Hearing the First Cuckoo, and Ravel's Second Suite from Daphnis and Chloe.

The enlarged orchestra in its new surroundings made a favorable impression on its hearers. The first program was repeated the following evening, in line with the new policy of doing each attraction twice.

SEYMOUR KAPETANSKY

Golschmann Opens St. Louis Season

New First Chair Men Improve Orchestra's Tone and Balance

ST. LOUIS.—The 67th season of subscription concerts by the St. Louis Symphony was opened on Oct. 18 and 19 in the opera house of Kiel Auditorium. Vladimir Golschmann took the podium before an orchestra that contained a number of new faces in the cello, flute, oboe, bassoon, trumpet and bass sections, where new principals have replaced former first chair men. These changes have materially strengthened the tone and flexibility of the ensemble, which was immediately evident in the opening overture to Weber's Oberon, followed by an erudite performance of the Brahms'



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Second Symphony. Morton Gould's Spirituals for String Choir and Orchestra served to show the string section to fine advantage. Debussy's Prelude to The Afternoon of a Faun and the concluding Bolero by Ravel brought the program to a rousing finish, after which there was a long ovation for the conductor and orchestra. It was the most auspicious season opening in many years.

A special concert was given on Oct. 20, with Sigmund Romberg as guest conductor. In a program of popular favorites, the composer-conductor was received with acclaim by an audience of 3,500. The program contained many of Romberg's works as well as those of Lehar, Kern, Sousa and Strauss.

HERBERT W. COST

Club of Harrisburg opened on Oct. 22 with a President's Night program featuring a recital by Edwin Steffe, baritone, at the Civic Club. Mr. Steffe, accompanied by Collins Smith, offered a varied program including compositions by Torelli, Cavalli, Giordano, Moussorgsky, Chopin, Rachmaninoff and Albert Malotte.

DICK MCCRONE

Raudenbusch Leads Harrisburg Opener

Skolovsky Plays Liszt Concerto—Marian Anderson Appears

HARRISBURG, PA.—The Harrisburg Symphony, under the baton of George King Raudenbusch, shared enthusiastic audience acclaim with Zadel Skolovsky, American pianist, Oct. 8, as the orchestra opened its 17th season at the Forum. In the Brahms Third Symphony, which opened the program, the orchestra revealed a healthy growth in artistic stature.

Mr. Skolovsky, in his performance of the Liszt Second Concerto, proved himself a pianist of virtuosity and musicianly attainments. As an encore he gave a stunning performance of the Russian Dances from Stravinsky's ballet Petrouchka.

The remaining orchestral numbers were Arthur Foote's Suite for Strings and the Prelude to Wagner's Die Meistersinger. In the first-named, the orchestra disclosed a wealth of shading, particularly in the plucking of strings in the middle movement.

Ably evincing her versatility, Marian Anderson, Negro contralto, delighted a capacity audience at the Forum on Oct. 19, with a program of 17th century church music, wistful ballads and the popular Negro spirituals. An encore presentation of Schubert's Ave Maria provided the highlight of the evening and the artist's interpretation of the immortal melody was accepted with rapt attention by an overflow crowd.

The 65th season of the Wednesday

Pittsburgh Forces Commence Season

Fritz Reiner Conducts—Orchestra Increased to 90 Members

PITTSBURGH.—The openings of the Pittsburgh Symphony Society's season, Oct. 18, was marked by dramatic playing of the best orchestra Fritz Reiner has yet assembled here.

It was the first of 20 pairs of Friday night and Sunday afternoon concerts for Pittsburgh in a season which includes a six weeks' tour of the south and Mexico. Five popular concerts with popular soloists and several children's concerts will also be offered.

The first program included the Brahms Fourth Symphony, Calliet's arrangement of the Bach D Minor Toccata and Fugue, Revueltas Janitzio, Debussy Nuages et Fetes and the Ravel La Valse. There are to be several new American works, Carlos Chavez will be a guest conductor, the Mendelssohn Choir will join in a performance of Brahms Requiem in addition to the general educational and the usual cultural repetitions of great works scheduled for the season.

Among the year's soloists are Claudio Arrau, William Kapell, Artur Rubinstein, Robert Casadesus, Isaac Stern, Rudolf Serkin, Ezio Pinza and Jascha Heifetz. The orchestra has been increased to 90 men, and as before, Vladimir Bakaleinikoff is assistant director.

J. FRED LISSFELD

Tenth Louisville Series Begun

Robert Whitney Conducts—Yehudi Menuhin Is Soloist

LOUISVILLE, KY.—The Louisville Philharmonic, under the baton of its permanent conductor, Robert Whitney, opened its 10th season at the Memorial Auditorium on Oct. 1 with Yehudi Menuhin as guest soloist.

Appropriate to this 10th anniversary, the program began with a splendid reading of the Brahms' Fourth Symphony, indicative of the long way that the Louisville Philharmonic has come in the past years. The guest soloist was heard in the Concerto in G Minor of Max Bruch; and The Sorcerer's Apprentice of Paul Dukas, brought the program to a close.

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RECITALS

(Continued from page 31)

In questa tomba oscura; three Schubert Lieder; the monologue from Mussorgsky's Boris, a work of Borodin, and Spendiaroff's The Fisherman and the Naiad in a first performance; songs by Carpenter and Guion; an aria from Boito's Mefistofele; and "three drunkard scenes", My Lodging Is the Cellar Here, by Ludwig Fischer, Als Büblein klein from Nicolai's Merry Wives of Windsor and Quand la flamme de l'amour from Bizet's Jolie Fille de Perth. Mr. Poranski sang with a clarity of diction in several languages, a musical intelligence and an earnestness which bespoke careful preparation. He was hampered by nerves and by a lack of temperamental freedom in his interpretations from doing full justice to his gifts. Erich Itor Kahn was the accompanist. B.

Anatole Kitain, Pianist

The continued growth of Anatole Kitain in his art received another significant demonstration at the recital given by the pianist at Carnegie Hall on Oct. 25. His playing on this occasion was not only marked by technical dexterity of virtuosic proportions but also revealed a deeper probing of the essence of the music and a more authoritative awareness of apposite style than hitherto.

The program opened with Edwin Fischer's arrangement of the Fantasia in F Minor that Mozart wrote for a mechanical organ in a clock, continued with Schubert's Sonata in A Minor,



Anatole Kitain Paul Loyonnet

Op. 164, and an extended Chopin group and then reached Liszt's Sonetto del Petrarca, Op. 123, and Feux Follets, the Siloti version of the Paganini-Liszt Etude in A Minor and Rachmaninoff's Etude Tableau in F Minor and Prelude in G Sharp Minor. At the end came two portraits from Turina's Women of Spain, La Gitana Amoureuse and La Sevillana Joyeuse, and the etude, Pour les degrés chromatiques, and L'isle Joyeuse by Debussy.

Mr. Kitain made an auspicious start with a stylistically admirable performance of the Mozart Fantasia and then gave a well proportioned and sensitive reading of the Schubert sonata. In the Chopin group the nocturne was played with a special measure of poetic effect and the Aeolian Harp Etude with less than was its due, while the nostalgic tenderness of the nocturne-like A-Minor Mazurka rather eluded the player. The Wintry Wind Etude was, of course, negotiated deftly at a great speed and the ominous brooding and smouldering restlessness of the polonoise were well realized, while the Paganini-Liszt variations were brilliantly dispatched. On the whole, the recitalist's playing was more notable for its wide variety of tonal coloring and its digital celerity than for emotional intensity. C.

Paul Loyonnet, Pianist

Paul Loyonnet, French pianist of long experience, gave his first New York recital at the Town Hall the afternoon of Oct. 26. Acclaimed by a large audience Mr. Loyonnet offered an elaborate program including Bach's Capriccio on the Departure of a Beloved Brother, Beethoven's Sonata, Op. 110, short pieces by Couperin, Rameau, Scarlatti and Handel, a Chopin group comprising the Barcarolle, a pair of waltzes and the Second Scherzo, Faure's Barcarolle, Debussy's L'Ile Joyeuse and Liszt's Mazeppa and Feux Follets. Mr. Loyonnet disclosed a prodigious technique, remarkable fleetness and accuracy and in certain works, such as the Couperin and Rameau, uncommon delicacy and charm. Liszt's Mazeppa revealed his power and bravura at their best. Y.

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ned the violin or the cello and it was by sheer skill—or amazing luck—that Messrs. Schneider and Heifetz came through the ordeal as they did. The program confined itself to music of proven greatness. The players began with a gloriously vital interpretation of Brahms' C minor Trio, Op. 101, and concluded with Schubert's eternally blooming Trio in B flat. Beethoven's E flat Trio—the second of the Op. 70 pair—done with enchanting gayety and delicacy of mood furnished the central point of the concert and caused the listener to wonder why musicians treat it in so stepchildly a fashion even if, in its idyllic character, it is less ponderable than its companion piece, the more popular Ghost Trio. P.

James de la Fuente, Violinist

James de la Fuente, American violinist, was warmly greeted by a numerous audience in his recital at the Town Hall Oct. 16. His program offered Mozart's A Major Concerto, the young man's own transcription for violin and piano of Bach's D Minor Concerto for clavier, a Sonata-Fantasia called Desesperance, by Villa-Lobos and short pieces by Schubert, Prokofieff, Spalding and Wieniawski. Mr. de la Fuente was perhaps at his best in the Villa-Lobos work and in a Schubert transcription by Heifetz. André Benoit accompanied. Y.

Mayme Richardson, Soprano

Mayme Richardson, Negro soprano, who has already been heard in this city, appeared in recital at Carnegie Hall on Oct. 14. Her program included operatic arias such as Gluck's O del mio dolce ardor, Wagner's Dich theure Halle, Verdi's Pace mi Dio and Desdemona's prayer from Otello besides songs by Scarlatti, Schubert, Hummel, Fauré, Paladihle and a group of Spirituals. Miss Richardson's voice is one of caressing and lovely quality and she sings with dignity and taste. Oscar Kosches accompanied. Y.

Bernice Reaser, Pianist

Bernice Reaser gave a piano recital on the afternoon of Oct. 18 in Town Hall, devoting the first half of her program to Haydn's Sonata in F and Schumann's seldom heard Sonata in F Sharp Minor and the rest to Rachmaninoff's Preludes in G, Op. 32, No. 5, and G Sharp Minor, Op. 32, No. 12, Boris Koutzen's Sonatina and Debussy's Feuilles Mortes and Chil-



The Albeneri Trio

dren's Corner. Miss Reaser played with vigor and enthusiasm, accomplishing her best work in the Rachmaninoff and Debussy pieces. In the Haydn and Schumann works rhythmic instability was a negative factor in her performances. She was cordially applauded. B.

Rognvaldur Sigurjonsson, Pianist

Rognvaldur Sigurjonsson, young Icelandic pianist, gave his first New York recital in Town Hall on Oct. 19. His program opened with the Bach-Busoni Chaconne, ended with the Paganini-Liszt La Campanella and included Liszt's Sonata in B Minor, Prokofieff's Suggestion Diabolique, two Debussy pieces, a Nocturne and two Etudes by Chopin. Mr. Sigurjonsson earned respect for his mechanical equipment. He has ability to compass speed of true daring with clarity, and he has crisp power in full plenitude. B.

The list was one to tempt him to accent dramatic virtuosity and he seemed absorbed in such display, often forcing the piano beyond musical sonority. His Bach was dynamic without due consideration of the music's dignity. His Liszt was high-tempered to almost boisterous effect. Yet in this sonata and in other later numbers there were episodes revealing a capacity for lyric legato. These were grateful evidences of musical intelligence. B.

Hilda Andino, Pianist

A large and enthusiastic audience which included many Puerto Ricans filled Carnegie Hall for the piano recital of Hilda Andino on Oct. 22. Miss Andino played two works, Cantos de Espana and an Etude de Concert, by Jose E. Pedreira, a contemporary composer of her native Puerto Rico, who had dedicated the music

(Continued on page 36)

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Books

HANDEL. By Herbert Weinstock. 369 pages. Alfred A. Knopf, New York, 1946. \$5.

If another life of Handel is not, perhaps, among the world's most pressing necessities a good one obviously needs no defence. The new biography by the industrious Herbert Weinstock is good, in some respects excellent. It is well written, logically organized, dignified, scholarly. But somehow it leaves the reader vaguely unsatisfied. One has the impression that all the laborious research the author has put into the book ought to have resulted in a more vibrant, full-blooded and richly tapestried opus, which should have captured more of the florid expansiveness of its grand subject as well as the robust vitality and vivid colour of his epoch and environment. For all its factual abundance and copious documentation there still appears to be something anemic about it.



George Frideric Handel

Mr. Weinstock is manifestly at pains to draw a massive and sumptuous Handelian portrait, with all the composer's potent repercussions on his period. All the same, he never wholly succeeds in dramatizing an age, in painting a background or in recreating a vanished civilization with that realism and plastic sense so memorably achieved by Newman Flower in his work on Handel and his day. Mr. Weinstock carefully tracks down and corrects certain erroneous data, which is all to the good. He explains in scrupulous detail the

tragedy of the South Sea Company and the deplorable consequences of that speculative bubble. Yet he fails to show us more than casually its effect on Handel. He chronicles the dates, the casts, the musical gems, the successes and the failures of Handel's innumerable operas. But he tells us very little about the nature of a Handel opera as such, or the esthetique of the baroque opera generally. From all one can gather in these pages (always excepting the castrato phenomenon) there is comparatively little to distinguish an opera like Ottone or Rodelinda from one like, let us say, Sonnambula or Semiramide. There is reason to assume that considerations of space did not permit Mr. Weinstock to provide more information about the various plots of the Handelian operas than he did (such information is unfortunately scarce). Yet it would have contributed measurably to the work.

The book has a valuable appendix devoted to a number of Handel letters not included in the biographical narrative; an analysis of the opera, Orlando; a compendious bibliography and an elaborate index of Handel compositions referred to in the text. These are among the most useful parts of the volume. P.

MODERN MUSIC. By Max Graf. Translated by Beatrice R. Maier. 316 pages. The Philosophical Library, Inc., New York, 1946. \$3.

Nobody is likely to bring the reproach of slothfulness against Max Graf, the venerable Viennese music critic residing in this country. To the books he has brought out during the past year or thereabouts on the history of music criticism and his own recollections of musical life in Vienna he has latterly added another, entitled Modern Music, and discussing after a fashion the processes of musical creation from the death of Bruckner to the present day.

The work, which gives the impression of having been prepared in haste, is unlikely to contribute in rich measure to Dr. Graf's reputation. Frankly, the author is chiefly concerned in rehashing memories and impressions (sometimes of doubtful value) which fill the other books he has written in America. He writes at length of Romantic Music, of Richard Strauss, of Mahler, of Debussy, of Puccini, of Stravinsky, of "The Six", of Hindemith, of Bartok, of Webern, Berg and others, without greatly contributing to our knowledge of them. He ends by talking in hit or miss style about earlier and later composers in America, with that expenditure of rather fulsome compliment to the musical achievements of the United States habitual among many Europeans who have settled down here since the rise of the Nazis and the cataclysm of the Second World War.

The book has been translated into English for better or worse by Beatrice R. Maier. The proofreading appears to have been left to the mercies of amateurs. P.

IMPRESSIONS THAT REMAINED. By Ethel Smyth. Second Printing, with an Introduction by Ernest Newman. 509 pages. Alfred A. Knopf, Inc., New York, 1946. \$5.

There is every reason to be grateful to Alfred A. Knopf for a second printing of the late Ethel Smyth's memoirs, Impressions That Remained, which first appeared in 1919. Dame Smyth died in 1944 and during her later years wrote other books about phases of her long life not touched upon in the present volume. Yet Impressions That Remained is an altogether remarkable piece of writing even a quarter of a century after it was first published. Ernest Newman in the fine introduction with which he has prefaced this reprinting certainly does not exaggerate when he calls the volume "one of the half-dozen best autobiographies in the English language". Nothing about the early days of the singular and greatly talented woman and her subsequent years on the continent has faded with the passing of time. Ethel Smyth had an amazing faculty for lending her personages a vivid life on the printed page. The most gifted novelist, it is hardly excessive to say, would have been proud of creating such a figure as that of Elisabeth von Herzogenberg whom the authoress evokes out of the poignant memories of a tragic friendship. Irrespective of one's interest in Dame Smyth's own music this narrative of a large part of her life is bound to engross the sympathies of any reader. P.

Daniel to Edit Billings Complete Works for Birchard

In commemoration of the 200th anniversary of the birth of William Billings, C. C. Birchard & Co. will publish the first complete edition of his works under the editorship of Oliver Daniel, supervisor of serious music for the American Broadcasting Company and producer of the Boston Symphony broadcasts on the ABC network. Two series, comprising six choruses, already have been issued, with Mr. Daniel as editor. The remainder will be released during the next twelve months.

McCollin Works to Be Heard In Indianapolis Concert

The Indianapolis Symphony, Fabien Sevitzky, conductor, will perform Frances McCollin's Two Chorale Preludes, Now all the Woods Are Sleeping and All Glory Laud and Honor, both of which have been published by Ricordi, in December.

Arrangers Festival Seeks Manuscripts

MUNCIE, IND.—The final date for the reception of manuscripts in the symphonic division of the second annual National Orchestra Arrangers' Festival has been advanced to Dec. 15, 1946 and the winning work will be performed at Ball State Teachers College on Jan. 27 by the Indianapolis Symphony under Fabien Sevitzky. Information may be obtained from Robert Hargreaves, head of the department of music. The institutional division manuscripts will be accepted until March 1, 1947. A campus celebration will be devoted to this division in the spring, and the augmented Ball State Civic Orchestra will play the works.

Any type of music may be transcribed or an original composition may be submitted. Copyright restrictions must not be violated. The first festival was sponsored by Illinois Wesleyan University with the cooperation of the Bloomington Normal Symphony. Prizes in the second festival include two of \$50 each for traditional and novel symphonic works, and a \$100 prize in the institutional division, of which the purpose is to provide music suitable in the difficulty of the string parts for institutional and other non-professional orchestras.

Music Critics Circle Will Make Awards

The Music Critics Circle of New York has announced that it will again make annual awards to American composers in three fields of composition—orchestral music, chamber music and dramatic music.

Miles Kastendieck, newly named *Journal-American* critic, is again president. Francis D. Perkins of the *Herald Tribune* and Harriet Johnson of the *Post* retain their offices as vice president and secretary-treasurer respectively. Elected to the executive committee were Virgil Thomson of the *Herald Tribune* and John Briggs of the *Post*.

Invited to join the Circle are Nora Holt of the *Amsterdam News*, William Rogers of the Associated Press, and Harold Schonberg of the *Musical Digest*. The present membership of the Circle also includes Robert Bagar and Louis Biancoli of the *World Telegram*, Aaron Baron of the Jewish Press Syndicate, Marion Bauer of the *Musical Leader*, Arthur Berger of the *Sun*, Olin Downes, Roger Lafferty, Ross Parmenter and Howard Taubman of the *Times*, Ronald Eyer of *MUSICAL AMERICA*, Robert Hague of *PM*, Lou Harrison of *Modern Music*, Henry Levinger of the *Musical Courier*, and Edward O'Gorman of the *Post*.

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RECITALS

(Continued from page 34)

to her. Furthermore, the recital was sent by radio telephone to the CBS station in San Juan and broadcast from there. And over the State Department's network it was rebroadcast the next day to all Latin America.

Miss Andino made her New York debut last year and she has also had a concert career in Spain. The Bach-Busoni Chaconne, which opened the program served to dispel her under-

standable nervousness and the Mendelssohn Variations *Sérieuses* which followed were vigorously and forthrightly played. It was in the Chopin Berceuse, C Sharp Minor Scherzo and two Etudes and in Granados' Zapateado and Allegro de Concert and the Pedreira pieces that her performances were most deft and imaginative. The Liszt Don Juan fantasy completed the program. B.

Artur Rubinstein, Pianist

Listening to Artur Rubinstein's piano playing is always a joy, and his recital in Carnegie Hall on Oct. 27 was no exception. Added interest to



Artur Rubinstein

the performance was given by the inclusion of Beethoven's Pathétique Sonata and Chopin's twenty-four Preludes, works far more difficult than themselves, but never before played in New York by Mr. Rubinstein.

It was in the Pathétique and the Chopin set that the pianist reaffirmed that he is one of the top-flight artists of today. His approach to the Beethoven caught in full measure all the poignancy and dynamic content of the work. Each phrase was marked with imagination and insight and one felt that the pianist carried out faithfully the composer's intentions. In the Chopin Preludes Mr. Rubinstein encompassed all the technical difficulties with ease at the same time projecting the emotion and spirit of each with remarkable fidelity. The pianist closed the program with dance pieces by Albeniz, de Falla, Milhaud and Brahms. Carnegie Hall was sold out for the recital and the audience was highly enthusiastic. L.

Kagen. Mr. Tyler's voice is of unusual volume and in its lower register, of beautiful quality. He sings with intelligence and musicianship and projects the mood of his songs in an admirable manner.

Arias by Handel and Bach opened the program and these were followed by three Mahler songs. Each was competently given, as were three songs by the neglected Karl Loewe in which he gave vent to his dramatic ability. The somewhat faded drinking song from Bizet's Fair Maid of Perth had vim and vigor. After the intermission came a group of five songs by Howard Simpson all having their first public hearings. They proved interesting, a trifle "modern" and with harmonic progressions which pass for Negro music on contemporary Broadway. The final group was of Spirituals. The audience received the singer very cordially. H.

Betty Drake, Soprano

Betty Drake, soprano, gave a recital in the Carnegie Chamber Music Hall on Oct. 24 before a cordial audience. Her program was made up of a group of early Italian airs, French and Spanish songs and a group in English of compositions by Taylor, Blair, Bantock, Balogh and Britten. Her accompanist was H. Spencer McEvoy. N.

Maggie Teyte, Soprano

Before a wildly enthusiastic gathering which taxed the capacity of Town Hall Maggie Teyte appeared on Oct. 23 in the first of her season's three scheduled New York recitals offering a French program that comprised airs by Grétry, Dourlen, Monsigny and Garat; Debussy's *Trois Chansons de France* and his settings of Mallarmé's Soupir, Eventail and Placet Futile, Chausson's Chanson Perpetuelle and numbers by Bizet, Février, Hahn, Chabrier and de Falla. A quantity of encores swelled this list, one of the additions Josef Marx's Valse de Chopin, done in German. Miss Teyte, in good voice, exhibited her skill in creating mood and atmosphere, her perfect French diction and her adroitness in adapting to her purposes the Technique of the disease. A string quartet assisted the soprano in the Chausson and Marx compositions, while the magnificent piano accompaniments of George Reeves added to the fascinations of the concert. Y.

Rosalyn Tureck, Pianist

The incomparable Aria with Thirty Variations (the Goldberg Variations) formed the climax of Rosalyn Tureck's series of Bach recitals, in Town Hall on the afternoon of Oct. 27. In every respect Miss Tureck's playing revealed a profound love of Bach and a grasp of his musical thought which is possessed by very few artists of the day. The aria itself was filled with radiant serenity and each of the variations was individualized, but related to the others by a hundred subtle ties of inflection and emphasis. By her use of the pedal and her touch Miss Tureck succeeded in imitating some of the registers of the harpsichord, without resorting to

(Continued on page 37)

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RECITALS

(Continued from page 36)

that finicking delicacy which all too often passes for 18th century style.

The wonderful cantilena of the twenty-fifth variation was flawlessly sustained, and the voices of the canons were brought out with astonishing clarity. Only in the twenty-ninth variation did Miss Tureck chose a tempo with which one could quarrel, and her playing of the Quodlibet was so joyful and sturdy, that one quickly forgot her previous haste. All in all, this was a musical achievement to rank with the most memorable hours of the season. S.

Miklos Schwalb, Pianist

Miklos Schwalb, pianist, gave a recital in Carnegie Hall on the evening of Oct. 30. The focus of interest in



Joanna and
Nikolai Graudan

his program was the first performance of a Sonata In Modus Lascivus whatever that may indicate. The work, by Mr. Schwalb's fellow-countryman, Tibor Serly, is founded on a new harmonic system devised by its composer. Although a lengthy explanation of this system was given in the program book it is not completely clear in how it differs from what we learned from Prout. Suffice it to say that it claims 70 basic chords of which the present piece utilizes five. It is not unpleasing music and has moments of considerable charm especially in the first two movements.

Outside of this, Mr. Schwalb played Bach's A Minor English Suite, Beethoven's Sonata, Op. 110; the Schumann Novelette, Op. 21, with the first series of Debussy's Images, especially well done, and closed with Liszt's Spanish Rhapsodie.

Mr. Schwalb displayed excellent technical equipment and played well throughout the recital, differentiating cleverly between the wide variety of styles represented on his list and never descending to mere showmanship though he obviously could have done so. It was an agreeable evening of good piano playing. H.

Nikolai and Joanna Graudan Cellist and Pianist

Nikolai and Joanna Graudan gave an engrossing program of Beethoven works for cello and piano at the Town Hall on Oct. 30 and delighted a considerable gathering by the continence, taste and beautifully wrought interpretations which their performances disclosed. The program, cannily assembled, was built with a sensitive feeling for contrast and richness of matter and afforded a bird's-eye view of Beethoven's various styles and periods. It contained the charming early Sonata in F, Op. 5, the mature and always somewhat recondite D major Sonata of the Op. 102 set, twelve Variations on Papageno's Ein Mädchen oder Weibchen, from Mozart's Magic Flute and, to conclude, the great Sonata in A.

The Graudans bring to their work such elements of artistic sympathy and divining collaboration as might be expected from a team with the soundest

instincts for ensemble in their blood. Mrs. Graudan's piano playing is beautifully adjusted to the smooth, though not overly sensuous or resonant tone of her husband's cello. If it appeared to predominate in the F major Sonata it must be remembered that Beethoven in the ensemble works of his early manner habitually favored the keyboard at the expense of any strings in question. The loveliest artistic manifestation of the evening was the restrained yet profoundly moving performance of the Adagio in the masterpiece from Op. 102. The artists deserve thanks, moreover, for resuscitating the fanciful and delicate Variations on the Mozart tune. And their practice of dispensing with the printed page was an innovation comparable to that of the Kolisch Quartet in playing from memory. P.

the opening phrases of his first number, his own well-wrought arrangement from the original organ version of Franck's Prelude, Fugue and Variation, Op. 18. The Haydn Sonata in E Minor, which followed Schumann's Scherzo and Fugetta, Op. 32, and Intermezzo, Op. 4, No. 5, and Beethoven's Sonata in G Minor, Op. 111, were all played with the same individual effect of intimacy with the instrument as well as a nice differentiation of style. If the profound significance of the first movement of the Beethoven work was not fully conveyed the second movement, from the sensitively moulded Arietta through the well diversified variations, was an impressive example of essentially musical playing allied with complete technical adequacy. A wide range of

(Continued on page 40)

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Chicago Opera Continues Brilliantly

Debut Made by Set Svanholm as Tristan Opposite Helen Traubel—Rigoletto Brings Out Large Crowd — Butterfly a Revival

By RUTH BARRY

CHICAGO

THE performance of Wagner's *Tristan und Isolde* by the Chicago Opera Company on the afternoon of Oct. 5 was one of the finest ever given here, and it was unfortunate that only a small audience heard it. With Erich Leinsdorf again at the conductor's stand, the music pulsated with exalted emotion, and the enchantment of the drama held even through the long third act, which was given uncut (for the first time in America, according to reports.)

Set Svanholm made a highly successful debut as Tristan, bringing a romantic youthful appearance to the role as well as a powerful, golden tenor voice. Helen Traubel was vocally resplendent, noble in bearing. Blanche Thebom, new as Brangäne, made an excellent impression also, revealing a pure, clear soprano capable of holding its own against Wagner's tempestuous orchestra. Wellington Ezekiel sang King Marke; Julius Huehn, Kurvenal; Ralph Telasko, Melot; and smaller parts were taken by W. Wolski, Algerd Brazis and Joseph Mordinio.

On Oct. 5 a much larger audience turned out, and heard a smooth, smartly-paced performance of Verdi's *Rigoletto*. Leonard Warren, in the title role, again proved his remarkable talent for dramatic characterization, and used his rich baritone magnificently. Josephine Antoine, as Gilda, sang with a gleaming beauty of tone, and acted with becoming artlessness. Jussi Björling was at his best too, portraying the role of the Duke with considerable polish. The performance was spiced by Virgilio Lazzari's sinister Sparafucile, and the cast also included Winifred Heckman, Jane Pabst, Ralph Telasko, Joseph Mordinio, Wilfred Engelman, Algerd Brazis, Carole Stafford and Evelyn Keller. Nicolas Rescigno conducted.

The company opened its second week on Oct. 7 with a repeat presen-

tation of Puccini's *La Bohème*, though there was a new Rodolfo and a new conductor. Mr. Björling sang the leading masculine role and employed his usually brilliant voice with pleasing restraint. His acting was easy and natural, too. Mr. Rescigno conducted, and kept the music moving briskly.

Patrice Munsel and Richard Tucker shared honors on Oct. 9 in the season's first performance of Donizetti's *Lucia di Lammermoor*. Miss Munsel, who made an appealingly fragile and lovely Lucia, won a big ovation for her brilliant enactment of the third act mad scene. She negotiated the tricky scale passages with extraordinary skill and her acting was highly effective, while it was nicely restrained and in keeping with her gentle manner. Mr. Tucker won triumphs throughout the evening, but it was in the cemetery scene that his fervent style and beautiful bel canto voice were best displayed. Other roles were capably sung by Richard Bonelli, Joseph Mordinio, Virgilio Lazzari, Carole Stafford and W. Wolski. The performance as a whole went smoothly under Mr. Rescigno's direction.

On Oct. 11 *Aida* was repeated with no change in cast.

At the second performance of *Rigoletto* on the afternoon of Oct. 12, Mr. Tucker was new in the role of the Duke. He sang with his usual golden beauty of tone and carried himself with appropriate swagger.

Puccini's *Madama Butterfly*, dropped from the repertoire since Pearl Harbor, was revived on Oct. 12 when Fausto Cleva led an engaging though not wholly satisfying performance of it. Dorothy Kirsten, cast as the hapless Cio-Cio-San, used her clear, well focused soprano skilfully, and after she had warmed to her part, her voice reflected more of the pathos which the characterization calls for. Ferruccio Tagliavini, as Pinkerton, sang resonantly but sometimes too loudly, and his acting had a stilted quality. Mr. Bonelli sang Sharpless; Evelyn Sachs, Suzuki; Marek Windheim, Goro. Others in the cast were Carole Stafford, Wilfred Engelman, Ralph Telasko and Algerd Brazis.

The third week of the opera was devoted chiefly to repetitions. Emperor Jones, *Amelia Goes to the Ball*, *Tristan und Isolde* and *La Bohème* were all given again.

On Oct. 19 Bizet's *Carmen* was

presented to a sold-out house with Gladys Swarthout singing the title role and Ramon Vinay, new Chilean tenor, making his debut as Don José. Miss Swarthout, dressed in spectacularly beautiful gypsy costumes, carried the performance, and her dancing as well as her singing and acting marked her Carmen as authentic. Mr. Vinay revealed an attractive voice and made a romantic looking lover. Janine Micheau of the Opéra Comique of Paris, was new in the role of Micaela. Other debuts were Evelyn Keller's Frasquita and Eva Coleman's Mercedes. Julius Huehn sang Escamillo; Ralph Telasko, Zuniga, and Algerd Brazis, Morales. Wilfred Engelman and Marek Windheim completed the cast. Mr. Leinsdorf conducted, restoring many of the traditional cuts.

The fourth week brought repeat performances of *Madama Butterfly* and *Lucia di Lammermoor*, two revivals, and the season's first *Tosca*.

Another new singer imported from Europe by Fausto Cleva was introduced in *Tosca*, which was mounted on Oct. 22. Carla Castellani, dramatic soprano of Italy, Spain and Portugal, making her debut in the title role, revealed a voice of considerable power and richness. Her exaggerated style of acting, however, obscured the subtle feminine qualities of Tosca's character. Mr. Tagliavini as Cavaradossi, scored his biggest success thus far. His Vittoria in the second act stirred the house, and his lyrical interpretation of *E lucevan le stelle* provoked a tumult of applause. Alexander Sved's Scarpia was a masterpiece of suave villainy, and his smoothly polished baritone served him well. Vittorio Trevisan turned in another of his imitable characterizations of the droll sacristan. Marek Windheim sang Spoletta; Algerd Brazis, Angelotti; and Wilfred Engelman, Edwin Dunning and Beverly Raney completed the cast. The performance, directed by Roberto Maranzoni, lagged during the first act, but after that it caught fire and kept kindling to the end.

Gioconda Revived

On Oct. 23 Ponchielli's *La Gioconda* was performed under Mr. Cleva's direction so engagingly that the revival was well justified. The singers were at home in their parts, the orchestral score was expressively read, and William Wynter's stage directions were striking. Ruth Page's ballet and the children's chorus trained by Zerline Muhlman Metzger added to the success of the presentation, too. Zinka Milanov sang *La Gioconda* with dramatic power and warmth. Winifred Heidi brought color to her role of Laura. Kurt Baum was effective as Enzo, and Italo Tajo's Alvise was admirable. Richard Bonelli sang Barnaba and Evelyn Sachs, La Cieca. Edwin Dunning, Joseph Mordinio, Algerd Brazis and W. Wolski were heard in smaller parts.

On Oct. 26 Saint-Saëns' *Samson et Delilah* was restored to the repertoire. Kerstin Thorborg, looking radiant and refreshed after her summer in Sweden, was cast as Delilah. Though her singing was sometimes marred by faulty intonation, it was richly colored, and she had a fine grasp of the dramatic qualities of the role. Mr. Jobin was magnificent as Samson, his characteristic refinement and delicacy of style lending subtlety to the rugged character he portrayed. Mr. Sved, as the High Priest, gave another of his authoritative performances, making the most that could be made of a rather drab role. Ralph Telasko was effective as Abimelech, and Italo Tajo brought a touching pathos to the part of the old Hebrew. Edwin Dunning and Joseph Mordinio completed the cast. Ruth Page's young

ballet and Jose Ruben's opulent stage settings contributed importantly to the third act. Mr. Cleva conducted.

Kreisler Heard In Chicago Recital

Numerous Instrumentalists, Ensembles Make Appearances

CHICAGO.—Fritz Kreisler's recital in Orchestra Hall on Oct. 20 included Bach's Concerto in D Minor and Saint-Saëns Concerto in B Minor. In the lighter pieces which came after the intermission, the violinist showed much finesse, and made each phrase musically meaningful.

On Oct. 6 at Kimball Hall Charlotte McManamon played a piano recital of works by Scarlatti, Hindemith, Chopin and Debussy. And at the Opera House, Allan Jones, tenor, appeared in a recital of French and Italian operatic arias with the assistance of two dancers, Jayne and Adam Digatano, and the two-piano team of Marcus and Delano.

Alexander Savine, composer and conductor, gave an unusual program of Eastern Orthodox Church music at Orchestra Hall on Oct. 6. Conducting the Chicago Singing Academy, Mr. Savine presented monophonic and polyphonic compositions that covered a span of musical development from the third century to the present day. Soloists were Araxy Kashian, Vera Jeske, Irwin Burrichter, George Dimitopoulos, Constantine Glynos, Victor Barbulescu and Nikolai Semkoff. Helen Seearles Westbrook was at the organ.

Leonard Hambro, pianist, appeared in recital at Kimball Hall on Oct. 7, disclosing a marked talent for his instrument and an intelligent musical style.

University Series

The University of Chicago opened its series of chamber music concerts in Kimball Hall on Oct. 9, with Scott Goldthwaite lecturing on Classicism in the 18th and 20th centuries, and the Chicago Symphony Quartet performing Mozart's Oboe Quartet in F and Hindemith's String Quartet No. 4. The quartet, which consists of John Weicher, Franz Polesny, Milton Preves and Dudley Powers, was augmented by Robert Mayer's oboe in the Mozart work. At the second concert in this series, on Oct. 23, Siegmund Levarie lectured on the musical tradition of Vienna in the 19th century. Brahms Trio in C Minor and Schubert's Trout Quintet were played. Vaclav Jiskra Bass and Perry O'Neil, pianist, were the assisting artists.

The Greek Women's University Club presented Frederic Voloninis, Greek violinist, in a Kimball Hall recital on Oct. 11. Mr. Voloninis, who formerly was concertmaster for the State Orchestra in Greece, played Lalo's Symphonie Espagnole, Chausson's Poeme, and shorter pieces. He was accompanied by Arpad Sandor.

Anatole Kitain, Russian-born pianist, made his Chicago debut on the afternoon of Oct. 13 in a recital at the 8th Street Theatre. In a program that contained works by Bach, Schubert, Mozart and Debussy, the pianist displayed a virtuoso technique.

In Kimball Hall on the afternoon of Oct. 27 Dorothy Simpson Smith of Calcutta, India, made her Chicago debut in a recital of piano compositions by Handel, Mozart, Franck and Debussy.

At the Opera House on the same afternoon, Galla-Rini, accordion virtuoso, was presented in a recital sponsored by the Midwest Accordion Association.

RUTH BARRY



GERSHWIN IN DANISH

Porgy and Bess has its Danish premiere at the Royal Opera House in Copenhagen with the original Bess, Anne Brown. The soprano is seen here with Einar Nörby, the Danish Porgy.

Walther Mansson

Authors, Composers Meet in Capital

(Continued from page 4)

tions as will not permit them to forget their attachment to the Confederation, nor the principles acquired by it in the past or which will be established by it in the future.

"The true international spirit," she concluded, "is exemplified in the expression of an ideal. Ours is to assure the predominance of the spiritual over the economic in the fullest measure that this is possible. Let those hold this an illusion, who deny to the always more uniform life of the continents, the need for pooling our moral heritages."

Further elucidation of the purposes of the Confederation was provided by Dr. Streuli. "Laws and the resulting subjective rights," he said, "remain ineffective until it becomes possible to enforce them. For the greater part laws can be enforced directly by those who are given subjective rights. The situation is entirely different concerning the rights given to authors. A great number of those subjective rights and among them the most important ones can only be enforced when institutions, whose work is concerned with the protection of Author Right, exist. Allow me to demonstrate this with an example:

Creator Needs Protection

"A composer or his writer who creates musical pieces to be performed at a concert, to dance to, in a public place of any kind, or to be broadcast, cannot possibly control the performances of their works by themselves in order to derive from them a means of existence. Imagine if a composer had to protect his interests with the tens of thousands of users of his works all over the world. The right is his to dispose of his intellectual property in order to provide himself with a means of existence as he pleases, but this right would remain ineffective without help. But for the user also, it would be difficult to contact the author in every case when he wishes to perform a work. Even if the performer in all honesty intended to observe the authors' rights he would inevitably become guilty of offending against those rights.

"Thus it lies in the interest of all concerned, i.e. in that of the author, for whose benefit the laws have been created, as well as in the interest of the public, that the rights given to the author should be protected and enforced by institutions, which provide a practical solution of the problems on hand.

"Thus the International Confederation strives to assure that in every country a society of authors or their heirs comes into being, for the purpose of dealing with the Performing Rights on the non-theatrical musical works. The members of these Authors' Societies have with their respective society a membership contract by which they give their society the right, be it in the form of a judiciary cession or in that of a mandate, to manage and to protect their rights. These societies exchange with all the members of the International Confederation contracts for the reciprocal representation of Performing Rights.

"As a result in every country such a society with which the user can acquire the Performing Rights on any work of the so-called world repertory comes into being. Thus on one hand a possibility is given to authors for the protection of their rights the world over, and on the other hand the public, provided it is well intentioned, is given the guarantee of the enjoyment of the works without any danger of being afterwards pursued for offense against the Performing Right."

New members admitted to the Confederation at this meeting were Corporacion Nacional de Autores, of Cuba; Uniao Brasileira de Composi-

tors, and Sociedad de Autores Teatrales de Chile.

Delegates from some 20 nations were present, including: Sir Alan Herbert, M.P., Leslie A. Boosey, Eric Coates, Charles F. James and Gerald H. Hatchman from England; Madeleine Bauguet of CISAC; Carlos S. Damel, Francisco J. Lonuto, Francisco Canaro and Mario Benard, Argentina; Paul Janssens-Casteels, Belgium; Geysa Boscoli, Alberto Ribeiro and Oswaldo Santiago, Brazil; Maestre Roig and Roberto Netto, Cuba; Valerio De Sanctis, Italy; Eduardo Marquina, Spain; Sven Wilson, Sweden; Adolf Streuli, Switzerland; Henry T. Jamieson, Canada; Roberto Fontaine, Uruguay; and Deems Taylor, Gene Buck, John G. Paine and Alpi Jean-Bernard from ASCAP.

Zoltan Kodaly, noted Hungarian composer, did not arrive in time for the Washington sessions, but was present at the closing banquet given in honor of the visitors by ASCAP at the Ritz-Carlton Hotel, New York, on Oct. 29. Rep. Sol Bloom, of New York, Mr. Boosey and Sir Alan Herbert were speakers at the banquet. Deems Taylor was the toastmaster.

The next plenary session of CISAC will be held in London next year, probably in March. Present officers, including Leslie Boosey, president, and Rene Jouquet, general secretary, will continue in their positions until that time.

Concurrently, the Second Federal Congress of the Federation of Inter-American Societies of Authors And Composers was in session in the office of the Registrar of Copyrights. The Congress began its week's meeting on the 21st in the Hall of the Americas in the Pan-American Union where it was welcomed by Dr. Leo S. Rowe, director general of the Pan American Union. Delegates were addressed by Luis A. Baralt, vice-president of FISAC, substituting for Fernandez Rios, president, who was ill and could not appear, and by the organization's general secretary, Natalio Chediak.

FISAC Product of War

FISAC was organized in 1941 as a federation of authors and composers societies in the Western Hemisphere whose purpose was to unify and extend the work of existing societies and to encourage the formation of new ones. The war in Europe, as Dr. Baralt pointed out, disrupted the relations of American groups with those of the rest of the world, and it became the purpose of FISAC to carry on the work of organization and expansion in the Americas which the international confederation (CISAC) was not in a position, at least temporarily, to carry on. The first continental congress of FISAC was held in Havana in January, 1945, with the support of the Cuban Government.

With the end of the war, however, there arose the possibility of overlapping authority and working at cross purposes between the two organizations. One of FISAC's objectives in the present sessions was to work out some basis of co-operation with the older and bigger group. Conversations to this end were held during the week in Washington, but at their conclusion, FISAC announced that it would continue to function as an independent organization, leaving the door open for future discussions of co-operation.

Meanwhile, John G. Paine, president of ASCAP, which holds membership in both organizations, reported to CISAC that several weeks of study were devoted to the problems involved at a meeting in Rio between Leslie Boosey, Francis Salabert, Jose Forns, representatives of ASCAP and the Latin-American Society. It was agreed that FISAC, as such, should



PROCLAIMING ARKANSAS STATE SYMPHONY WEEK

Governor Ben Laney signs the proclamation of Arkansas State Symphony Week, while J. D. Jordan, president of the Arkansas Philharmonic Society (left), and Sidney Lucote, manager, look on. William Penny Hacker is conductor of the orchestra

be brought to an end. It further was agreed that the Bureau of Pan American Authors Societies, a group organized later and more or less in opposition to FISAC, should also be discontinued.

The objection to FISAC, according to Mr. Paine, is the fact that it was established as an autonomous organization with its own constitution, its own articles of association, and its own powers. Said Mr. Paine:

"During the period of organization of FISAC this was not thought of as a fault. It was not until several months later that the Society members began to feel this was an impossible situation that had been created by the establishment of FISAC; that while it might function satisfactorily and completely for the Pan-American nations, that authors' rights and the philosophies of authors' societies were world-wide and not confined to the Western Hemisphere; that FISAC, were it to continue, might constitute a bar to the free development of copyright concepts, to the establishment of broad principles of international copyright, and in short, prove a detriment rather than a help in the preservation of societies and their principles and philosophies."

The conclusion of the Rio meeting

was that a Pan American Council should be established which would include all of the constituted authors' societies in the Western Hemisphere and that the Council should be a recognized part of CISAC. The establishment of this Pan American Council, and also of a European Council, was approved by the Confederation, as reported before.

FISAC concluded its business with resolutions to continue serving its members with true Pan American spirit and with the hope of coming to an agreement with the international body at some later time, and it authorized Mr. Chediak to engage in discussions with representatives of CISAC to that end. It also recommended the safeguarding of author's rights to UNESCO, the cultural cooperation division of United Nations.

In appreciation of his services in the cause of the American author, Ovidio Fernandez Rios was named honorary president. Officers elected were: Camilo de Brigard Silva (Colombia), president; Leonidas Berleta (Argentina), Luis A. Baralt (Cuba), Benedicto Chuaquin (Chile), Carlos S. Danel (Argentina), Guillermo Rouvillo (Peru) and Pascual Vergas Filando (Venezuela) vice-presidents.

RONALD EVER

Los Angeles Hears Chamber Music

LOS ANGELES.—Fall programs in Los Angeles started with 10 chamber concerts in the Wilshire Ebell Theater by the Evenings on the Roof musicians. The first on Sept. 23 was devoted to the music of Handel, Miaskovsky, Eric DeLamarter and Ernest Bloch. Wendell Hoss conducted the Fine Arts Ensemble of chamber music players.

The second program, Sept. 30, was played by the Philharmonic Trio composed of Maxine Furman, Martin Black and Joseph Di Tullio. The program was of Mozart, Beethoven and Walter Piston. A Brahms program, Oct. 7, was of much interest. The fourth program, Oct. 14, presented music of Vaughan Williams, Schubert, Mozart and Adolph Weiss. The players were Joseph Leonard, pianist; Abraham Weiss, viola; Adolph Weiss, bassoonist, and Shibley Boyes, pianist.

The Los Angeles Music Guild, devoted to the advancement of chamber music, under the direction of Alfred Leonard, presented the Budapest Quartet in three concerts in the Philharmonic Auditorium, Oct. 2, 9 and 16. The programs included works by Haydn, Schubert, Beethoven, Hindemith, Mozart, and Brahms.

I. M. J.



PUBLISHER HONORED

On the receiving line at the reception tendered Geoffrey Cumberlege, publisher to the University of Oxford, by Frank Hayden Connor, president of Carl Fischer, Inc., are (left to right) Mrs. Frank Hayden Connor, Mr. Cumberlege, Mrs. Walter S. Fischer and Mr. Connor.



BALLET BACKSTAGE

Before the premiere of Jerome Robbins' third ballet, *Facsimile*, at the Broadway Theater, four of the principals talk it over. Left to right, Oliver Smith, scenic designer and co-director of Ballet Theater; Nora Kaye, ballerina; Mr. Robbins, choreographer of *Facsimile*, and Leonard Bernstein, guest conductor and composer of the music.

A new work by Jerome Robbins, this time a serious psychological study, had its premiere on Oct. 24 at the Broadway Theatre, with three leading dancers from the Ballet Theatre as its protagonists, Nora Kaye, John Kriza and Mr. Robbins. *Facsimile*, as the choreographer calls it, is a study of three neurotic people who possess "small inward treasure" and who play at emotions until even their hardened and superficial attitudes break down. Although the action is a curious mixture of standard ballet virtuosity,

dramatic pantomime and other elements, it is fused by Mr. Robbins' sincerity.

The score by Leonard Bernstein touches up the melodramatic aspects of the work and Irene Sharaff's costumes and Oliver Smith's settings are in the same key. Mr. Bernstein conducted his score at this first performance. This ballet is definitely a step forward for Mr. Robbins, who could have gone on repeating the Fancy Free formula for years to his material, though not his artistic, profit.

ORCHESTRAS

(Continued from page 28)

taneity of human conversation. The profoundest things were said with the utmost simplicity.

Mme. Landowska's cadenzas and entrances bore the stamp of a lifetime of love for and of familiarity with this music. Exquisite in form and execution, they taught us more in five minutes about Mozart's ideals of composition and performance than all of the professorial quotations. The audience gave the pianist and Mr. Rodzinski and the orchestra an ovation, and many listeners left immediately, perhaps unwilling to listen to the banalities of Ibert's *Escales* after so moving a musical revelation.

Beethoven's *Prometheus* Overture (which is anything but Promethean in spirit) was crisply played and Mr. Rodzinski conducted Sibelius' bombastic and improvisational symphony wholeheartedly. But the combination of Mozart and Landowska made the rest of the evening's music sound singularly futile. Here, for a half hour, was a world of serene beauty and unaffected human wisdom such as one seldom encounters in a concert hall.



Franz Allers Wanda Landowska

On Sunday afternoon the Oct. 24 program was repeated except for the substitution of the Bach-Respighi Chorale Prelude *Wachet auf ruft uns die Stimme* for the Beethoven *Prometheus* Overture.

Allers Conducts Czech Premieres

The New York premieres of three new works enlivened a concert of contemporary Czech music which was given at Hunter College on Oct. 28 in connection with the celebration of the 20th anniversary of the founding of the Czechoslovak Republic. The first, Pavel Borkovec's Concerto and Orchestra, brilliantly played by Rudolf Firkusny, sparkled with interesting melodic ideas and fascinating cross rhythms. The orchestration, although colorful and effective, was sketchy, being written as a kind of a commentary on the elaborate piano part.

Bohuslav Martinu's *Tre Ricercari*, for chamber orchestra, proved particularly delightful. Written in his best neo-classic style, the work was adroitly scored for violins, cellos, woodwinds and two pianos. The third new work of the evening, Frantisek Bartos' Suite for Molière's *Le Bourgeois Gentilhomme*, written for five winds, presented a lively satire on 18th century dance rhythms, spiced skillfully with

subtle dissonance. Works by Joseph Suk and Vitezslav Novak completed the program.

Franz Allers, who conducted the orchestra made up of members of the CBS Symphony, guided the quixotic rhythms and emotional turns of the music with enviable skill. Mr. Martinu was in the audience and acknowledged the applause won by his composition.

M.

Philadelphia Orchestra Plays Novelties

Philadelphia Orchestra. Eugene Ormandy, conductor. Assisted by the Westminster Choir. John Finley Williamson, conductor, and Guy Mariner, Narrator. Carnegie Hall, Oct. 29:

Ode to the End of the War, Op. 105	Prokofieff
Saint Francis of Assisi.....	Manuel Rosenthal

Sound effects night would be a suitable designation for this concert. Everything from twittering birds to booming cannon was imitated, but nothing real or lasting seemed to emerge from the swollen sonorities which beat incessantly on the ear-drums of the large audience. Both works had their American premieres.

Prokofieff's *Ode*, written in 1945, is obviously an occasional piece. Of chief interest is its scoring, which omits the violins, violas and cellos, increases the winds and percussion battery and calls for four pianos and eight harps (reduced to two pianos and three harps at this performance). Symbolic of the whole score was the spectacle of three harpists gracefully sweeping out glissandos which had about as much chance of being heard, amid the orchestral din, as a cricket in a subway. Neither the melodies nor the harmonies of the work had any distinction and its clever orchestral combinations scarcely justified its noisy prolixity.

Mr. Rosenthal was present to receive the plaudits of the audience, and it should be said at once that his oratorio is a first-rate bit of workmanship. The narrator tells the story of St. Francis and the chorus and orchestra illustrate the events. There are frequent outbursts from the singers and several tone poems, depicting the wild youth of the saint, the kissing of the leper, the breaking of bread with St. Clare, the sermon to the birds, the hymn to the sun, the angel playing the cithern, the receiving of the stigmata and the death of Francis.

Ingenuity could go no farther than it does in this score. The sermon to the birds resembles a Saturday afternoon in the birdhouse at Central Park; harmonics, wisps of piccolo and flute and woodwind, even the theremin is employed to add color. What one

misses are the masterly economy of Mr. Rosenthal's teacher, Maurice Ravel, and secondly, greatness of musical ideas or conception. The mystical rapture of St. Francis, the simple grandeur of his vision and personality do not come to life in this music. The orchestra played most puissant, the chorus was superb, Mr. Mariner told his story dramatically and Mr. Ormandy worked hard to make the evening a success. Ardent applause rewarded all of them, but one left with a singular sensation of emptiness after so much effort.

S.

Original Ballet Russe Gives Brazilian Work

Yara, which was described in the program as a Brazilian ballet, with a script by Guicherme de Almeida, music by Francisco Mignone, scenery and costumes by Cândido Portinari and choreography and mis-en-scène by Vania Psota was given its North American premiere by the Original Ballet Russe on Oct. 8. The story of the ballet is very complex, concerning the affairs of Yara with Jacy, the Moon, Guaracy, the Sun, which involve a drought and the frantic efforts of a Mystic to bring back the rain. There are also a folk festival, a march across the desert, interminable tableaux and various dances by Waters and Rays.

The choreography is feeble and derivative, with more of Broadway than Brazil in many episodes. Mignone's score begins poetically but sinks into commonplace before the ballet is finished. Nor were Portinari's sets and costumes as exciting as one had anticipated. Tatiana Stepanova, Genevieve Moulin and Oleg Tupine had the roles of Yara, the Moon and the Sun and did what they could with them, while Mr. Psota danced the Mystic.

First Magyar Reformed Church Gives Annual Concert

The First Magyar Reformed Church offered its annual concert in Town Hall on Oct. 12 before a large and appreciative audience. Among the highlights of the program were groups of songs stirringly performed by Enid Szantho, contralto, and Margit Bokor, soprano, and several piano pieces brilliantly played by Sari Biro. Music by Kodaly and Bartok had a prominent place in the program. Miss Szantho sang one of the Hungarian folk songs arranged by Bartok, and Miss Biro played Kodaly's *Marosszeki Tancok* and Bartok's *Parasztdalok*. The audience was also delighted with Miss Bokor's operetta excerpts. Proceeds of the concert will go to Hungarian Relief.

N.



RENEWING OLD ACQUAINTANCE

Roger Bedard

Returning to America after six years in England, members of the Jooss Ballet at the station in Quebec, where they opened their season. Left to right, Emile Caouette of Canadian Concerts and Artists; Gabor Cossa, general manager; Kurt Jooss, artistic director; Mrs. Jooss, Noelle de Mosa, R. E. Thomas, K. E. Mosbacher, Ulla Soederbaum, Hans Sullig, Rolf Alexander and other members of the company.

Opera Guild Formed In New Orleans

NEW ORLEANS.—The newly chartered New Orleans Opera Guild, Inc., which replaces the old Opera Guild, has named Mrs. Edward B. Ludwig president. The new Guild will have a large scope of activities, its purpose being the promotion of music and allied arts. It will continue its full co-operation with the Opera House Association.



Mrs. E. B. Ludwig
courtesy of

WNOE the Opera House Association recently conducted auditions for young operatic singers. The winners, Alice Weaver, Dorothy Luhorne, Lorraine Newsham, Marietta Muhs, Donald J. Rodriguez and John Reed Campbell, will be awarded lesser parts in the forthcoming opera season. The judges were E. E. Schuyten and Ferdinand Dunkley.

H. B. L.

Butterfly Opens New Orleans Season

NEW ORLEANS.—The 1946-47 opera season was launched on Oct. 11 with a satisfying performance of *Madama Butterfly*. The audience was emphatic in its approval of the well-balanced presentation. The subtlety and dramatic ardor of Irma Gonzalez in the leading role was deeply impressive. This city has seldom heard a more sympathetic Suzuki than Suzanne Sten. Julius Huehn set a high standard in his interpretation of Sharpless. Other in the cast included Gino Fratesi, Laszlo Chabay, Kelly Dand, Donald Rodriguez and Julie Gay Yokum.

Walter Herbert, general director and conductor, performed an outstanding job. Ethel Crumb Brett and Marion Glenn Titmas were responsible for the settings and properties. H. B. L.

Music in Brussels

(Continued from page 9)

the show of the same name. The final meeting on Aug. 9, was devoted to Morton Gould.

The audiences which frequent concerts of music by serious musicians were offered a cross section of contemporary musical literature which at first seemed to them new and disconcerting, but they were able to hear regularly the best that is being produced in contemporary American music. Once begun, the movement continued and increased.

Other names appearing on the programs were Arthur Foote, Deems Taylor, Walter Piston and Robert McBride. There were also works not yet published in Europe, which were performed, including the Rhumba of Mr. MacDonald, From the Black Belt by Still, and many others which gave the members of the INR a closer acquaintance with an art, at once so clear and vivid, rich and profound as that which brings a friendly country to us from so far away.

Worcester Festival

(Continued from page 10)

a securely musical conclusion. At this date nothing need be said about the Overture to *Egmont* and the Fifth Symphony except that they were expertly played, and enough has already been said about the Rosenkavalier Suite. So that Dvorak's *Te Deum* remains the cornerstone of the program, as it was the chorus' last appearance,

a first time for the festival, and an excellent performance by Agnes Davis and James Pease.

The almost theatrical music, often of cruelly high tessitura for the soloists, was smoothly and musically sung by both. In her solo, Miss Davis revealed a broadening and deepening of an already pleasing voice after three years spent overseas with the U.S.O. Mr. Pease had little opportunity to display his really fine bass, but made the most of that. And the chorus sang with its collective heart in the music as a farewell. After the curtain closed, Walter Howe made them all a little speech of gratitude and congratulation, a custom originated by the late and lovingly remembered Albert Stoessel.

Sevitzky Marks Tenth Anniversary

Special Events in Gala Season Planned by Indian- apolis Group

Opening his 10th season as music director and conductor of the Indianapolis Symphony orchestra on Nov. 2, Fabien Sevitzky faces the most crowded schedule of his career during the season 1946-1947.

In all, 86 concerts are scheduled for his 21-week season, including NBC broadcasts and 37 out-of-town concerts—a tour list which includes a second appearance in Carnegie Hall, the seventh in Chicago and the first in Kansas City.

A midsummer sell-out of his 12-concert Saturday evening series, and a heavy demand for additional evening concerts, persuaded him to change his originally scheduled Friday afternoon concerts to 7:30 p.m. on Fridays to take care of public demand. The result is three series of subscription concerts: 12 Saturday evenings, six Friday evenings and six Sunday afternoons—increasing the audience capacity of the subscription series from 4,000 to 6,000.

Mr. Sevitzky's anniversary soloists include Artur Rubinstein, Ezio Pinza, Zino Francescatti, Rudolf Serkin, Ania Dorfmann, Jennie Tourel, Erica Morini, Torsten Ralf, Eugene List and Isaac Stern.

Over and above the subscription series, concerts to be played in Indianapolis will include a Sunday afternoon popular concert series, children's concerts and the usual 10 concerts played in the public schools, municipal concerts and industrial concerts. The Indianapolis orchestra has been given a city grant of \$50,000 for the fourth consecutive year.

During the 10 years ending March 29, 1947 that the Indianapolis orchestra has been under Mr. Sevitzky's direction it has played a total of 656 concerts, including broadcasts on CBS, Mutual and NBC and has been heard in 90 cities in 17 states.

City Center Opera

(Continued from page 8)

Paul Dennis, Lillian Fawcett, Alan Winston and Julia Horvath. The performance could scarcely be termed a lively one although there was some excellent singing from Miss Stoska, the Marenka, and Mr. Dudley who sang Jenik. Mr. Stewart, cast as the half-witted Vashek, supplied the presentation with its few truly comic moments. Eugene S. Bryden handled the stage direction.

G.

One of the best presentations by the company took place on Sept. 26 when Gounod's *Faust* was staged. The cast included Dorothy Sarnoff singing an excellent Marguerite, Eugene Conley as Faust, James Pease as Mephistopheles, Giuseppe Valdengo as Valentin and Rosalind Nadell as Siebel. Jean Morel conducted effectively.

RECITALS

(Continued from page 37)

color was employed and to invariably logical artistic purpose.

Of the modern compositions the recitalist's *Evocation* and a *Perpetuum Mobile* by De Menasce were the most significant. A Serenade by the Greek composer Demos Joannides, consisting of a Preamble and three short dances, proved to be too trivial for the care lavished upon it, and the others were two of Alberto Ginastera's American Preludes and an Etude on White Keys by Richard Franko Goldman. C.

Stanley Hummel, Pianist

Stanley Hummel, young American pianist, heard at Town Hall in previous seasons, gave his first recital since his discharge from the Army at Carnegie Hall on Oct. 21, offering a program of which Schubert's Sonata in A, Op. 120, and Prokofieff's Seventh Sonata were the major items after the opening Bach-Tausig Toccata and Fugue in D Minor. A Chopin group consisted of the Nocturne in F, two études and the big Fantasy in F Minor, and later came Rachmaninoff's Prelude in G and Etude Tableau in A Minor, The Maiden and the Nightingale by Granados and the Paganini-Liszt Etude in E Flat.

Mr. Hummel's long, slender, fleet fingers are his outstanding asset and by virtue of their facile adaptability to whatever problems presented themselves he was able to maintain a high level of technical competence throughout the program. His tone was of an invariably pleasing quality but without great substance so that, for example, the Prokofieff sonata was generally more admirable than the more romantic compositions. C.

Emily Ellis, Soprano

Emily Ellis, coloratura soprano from Texas, gave a recital at Town Hall, Oct. 28, assisted by a small orchestra under Fritz Kitzinger. Miss Ellis undertook a number of the most difficult florid airs in the operatic list, among them Constanze's first aria from Mozart's *Entführung*, the second

air of the Queen of the Night, the Mad Scene from *Lucia*, Zerbinetta's big aria from Strauss' *Ariadne auf Naxos* and the Shadow Dance from *Dinorah*. She was at her best in the Mad Scene. The orchestral numbers were the overture to Mozart's *Schau spieler*, a Haydn Symphony in D minor, a set of Rumanian folk dances arranged by Bartok and Honegger's *Pastorale d'Eté*. Y.

Ethel Smallwood, Soprano, and Henry Michel, Bass-Baritone

A joint recital by Ethel Smallwood, soprano, and Henry Michel, bass-baritone, was given in the Carnegie Chamber Music Hall on Oct. 18. A large and friendly audience turned out to hear the two singers who were accompanied at the piano by their teacher, Sandro Corona. Miss Smallwood, who displayed a voice of pleasing quality, sang compositions by Purcell, Hopkinson, Arne, Verdi, Fauré, Delibes, and Puccini. Mr. Michel's list included songs by Handel, Beethoven, Secchi, Geoffrey O'Hara, Ernest Charles, Coleridge Taylor, Kern, Verdi and Negro spirituals. He sang with much dramatic feeling and good intonation. The two singers also combined their talents in two compositions. N.

Joan Slessinger, Pianist

Joan Slessinger, young pianist from McKeesport, Pa., gave a local debut recital at Town Hall Oct. 27, playing with amazing celerity a list of pieces that included Busoni's transcription of Bach's D major organ Prelude and Fugue, twelve Chopin Etudes, Herbert Haufrecht's Sicilian Suite and works by Debussy and Prokofieff and winning enthusiastic applause. Y.

Wallace Thompson, Tenor

Wallace Thompson, tenor, gave a recital in Town Hall on the afternoon of Oct. 20. His program included works by Handel, Mozart Brahms, Schumann, Schubert, Puccini, Debussy, Fauré, Duparc, Massenet, William Arms Fisher, William C. Heilman, William Lawrence and Harry T. Burleigh, Marc D'Albert accompanied at the piano. N.



HONORING TWO DEBUTANT SINGERS

Jack Adams (left, standing), entertains at a dinner in honor of Lucia Evangelista (back row, seventh from right), and Gino Fratesi (back row, second from right), after their debuts in *La Traviata* at the New York City Center.

Following the debuts of the two singers, Lucia Evangelista and Gino Fratesi in a recent performance of *La Traviata* at the New York City Center, Jack Adams, concert manager, and Mrs. Adams, entertained the two artists and many of their friends. Among those shown in the photograph

were Mary Curtis, Mr. and Mrs. Laszlo Halasz, Mr. and Mrs. Carlo Rissotto, Carlo Moresco, Larry Dale, Graciela Riviera, Joseph Zumchak, Maestro Verna, Ugo Novelli, Mobley Lushanya, Ramon Vinay, Winifred Heidt, Eugene Conley, Eva Du Lucca and Bette Dubro.

Opera Guild Holds Golden Age Exhibit

Costumes, Jewelry, Autographs, Miniature Sets and Paintings Shown

Under the auspices of the Metropolitan Opera Guild, an interesting exhibition is in progress at 20 East 57th Street. The exhibits consist of photographs of opera stars of other days, scores used by notable singers with their own notations, autograph letters from celebrities, costumes worn on the boards of the Metropolitan by well-known artists, jewelry, properties of various sorts and stage designs, some of them miniature settings.

Another striking feature is short concerts of phonograph records of singers of other days. These are being played continually. They include among others, Lilli Lehmann, Victor Maurel, the original Iago and Falstaff of Verdi's last two operas, Tannagno, the original Otello, Patti, Caruso, Plançon, Eames, Calvé, Sembrich, Nordica, Farrar and Riccardo Martin.

A charming group of items are ideal sets in miniature for various operas, lent by Thomas J. Watson. These are complete in every detail even to marble floors and tiny sconces with minute candles, and shelves of books.

There are, of course, numerous photographs and autographs, some of the scores used by bygone singers with their pencil notations. Some of these are Nordica's Huguenots and Tristan and Isolde; Farrar's Carmen, Sembrich's Faust, presented to her by the composer; an autograph score of the Finale to Act I of Parsifal sent to Walter Damrosch by Wagner.

Several portraits and busts are less interesting though a large picture of Emma Eames by her first husband, Julian Story, has historical interest in spite of not being very good painting. The best of all is the well known one by Tade Styka, of Titta Ruffo, Caruso and Chaliapin sitting at a table.

Perhaps the most striking part of the exhibition is several groups of costumes worn by famous singers. They are 33 in number and old opera goers will remember some of them. They are placed on show-window dummies and are most effective. We see the Elsa costume of Helen Traubel and that by Nordica in the same role. The Nordica costume, though



Mrs. Kathleen O'Donnell Hoover, who was largely instrumental in arranging the exhibit, with Walter Damrosch

historically inaccurate in every detail was made by Worth, the great Parisian dressmaker. Jeritza's Turandot, Sembrich's gorgeous dress for Elvira in Ernani, which was made for the first performance of the opera at the Metropolitan in 1902; Farrar's magnificent pearl-embroidered dress for La Reine Fiammette, made between the dress-rehearsal and the opening, are also shown. Minnie Hauk's Carmen is surprisingly simple in view of the elaborateness of costumes of that period. Lucrezia Bori's Chinese costume for L'Oracolo recalls her performance of Ah Yoe at the American premiere of the opera and Olive Fremstad's unforgettable Isolde is brought to mind by her first-act costume which, however, has been somewhat "taken in" to fit the mannikin.

Joseph Urban's primary sketches for stage settings are of great beauty and considerable interest. There are also completed miniature sets by him and by other stage designers. An interesting item in jewelry is a paste copy of a diamond presented to Adelina Patti by 50 Russian provinces. There are also items which were worn by Destinn, Farrar, Melba, Tetrazzini, Nordica, and others.

A costume of no musical significance though historically interesting is one made for Ludwig II of Bavaria for a masquerade. It is heavily embroidered in solid gold thread and is said to have 6,000 seed pearls upon it. It also shows that Ludwig must have been a man of comparatively small stature.

virtue of being a good listener as well as an excellent singer.

His fellow Bohemians were also in fine fettle and included Mack Harrell, George Cehanovsky and Nicola Moscova. The Mimi was Stella Roman. The rest of the cast was unchanged, but Pietro Cimara replaced Gaetano Merola on the podium, not to the best advantage. Conflicting ideas of tempo did not help unify the performance.

The long anticipated Madama Butterfly with Licia Albanese brought the first violent diversity of critical opinion. One critic pulled out all the superlatives and said it could not have been better; a second said the repeat performance would be better; the third pronounced it very bad because it was so very much out of tune and the orchestral performance messy and seemingly unrehearsed. There was audience opinion to back up each one.

The second performance was better than the first. Miss Albanese was very charming in the title role and good to look at even if she could not be mistaken for an oriental. Herta Glaz was the Suzuki and while she had trouble with the intonation both times, her second performance was good.

Charles Kullman and John Brownlee looked their parts as Americans and to Alessio de Paolis went credit

Above, May Savage of the Metropolitan Opera Chorus, and Joseph Robinson look at Maria Jeritza's Turandot costume in the window of exhibit. Right, G. Lander Greenway, who arranged much of the exhibit, with Riccardo Martin, Lucrezia Bori, both former members of the Metropolitan, and Mr. Martin's daughter, Bice de Wardener



Photos by Irwin Driben

for a notable Goro. Alvaro, Cehanovsky, Colin Harvey and Eileen Farrell filled other roles well and although the first act staging was devised with little regard for the audience on the right side of the house, it was picturesque and the second act finale was beautifully done.

The child was Yolanda Cheli, an adorable youngster whom radio broadcasters introduced as a granddaughter of Gaetano Merola, who conducted.

Il Trovatore brought ovations to Jussi Bjoerling and Margaret Harshaw, the Azucena, Francesco Valentino as the Count, and Nicola Moscova as Ferrando also gave highly admirable performances. Stella Roman's Leonora was variable in quality, Geraldine Viti showed promise as Inez and Joseph Tissier and Edwin Vannucci were commendable in small parts.

Kurt Herbert Adler conducted and his chorus quite outdid itself. The work was beautifully staged and sumptuously costumed.

The second Fidelio but served to emphasize the virtues of the first.

With Bidu Sayao and Ezio Pinza on stage, and William Steinberg in the orchestra pit, The Marriage of Figaro had a very happy and joyous performance that delighted Mozart lovers.

Miss Sayao seems the ideal interpreter of whatever role she assumes, and her Susanna was no exception. Mr. Pinza's Figaro was no less delightful. John Brownlee proved expert as the Count, and Jarmila Novotna excellent as Cherubino. Stella Roman was the Countess.

Herta Glaz was the Marcellina, Mr. Baccaloni marvelous as Bartolo and De Polis very good as Don Basilio. Martina Zubiri was a good Barberina, and Desire Ligeti, John Garris,

Geraldine Viti and Muriel Demers did well in the other character roles.

Lawrence Tibbett had a triumphant return in the title role of Rigoletto given as an extra performance at the regular subscription series prices. He sang with suavely flowing musical lines and an incomparable sense of the dramatic values of both text and music. His performance was a masterpiece of operatic art.

Lily Pons and Jan Peerce also outdid themselves histrionically and Mr. Peerce, at least, was in his best vocal form. Miss Pons did not equal her own work as Lucia but far surpassed her earlier Lakmé.

Lorenzo Alvaro made a spectacular and impressive Sparafucile and Eleanor Knapp, Desire Ligeti, Colin Harvey, Joseph Tissier, George Cehanovsky, Elma Heitman, Lorraine Calcagno and Kathleen Lawlor completed the cast satisfactorily. Chorus and ballet were also remarkably effective.

The final performance was a Sunday afternoon repeat of Madama Butterfly with the same cast.

Marguerite McClelland Joins Wagner Management

Charles L. Wagner has signed a three year contract to manage opera and concert appearances for Marguerite McClelland, soprano, of Memphis. Miss McClelland, a runner-up in the recent Miss America contest at Atlantic City, graduated from Louisiana State University last June. She won vocal honors at Atlantic City and was granted a scholarship for further studies. During the coming year she will study with Paul Altouse. Miss McClelland will make no public appearances until the fall of 1947.

San Francisco Opera

(Continued from page 25)

who had never approved of English translations conceded that Fidelio came out well in the English version.

Lorenzo Alvaro gave a superb performance as Rocco; Nadine Conner was at her very finest as Marzellina and John Garris was splendid as Jaquino. Mack Harrell sounded exceedingly well as Don Fernando, and Kenneth Schon gave impressive presence to Don Pizarro. In the small solos allotted to prisoners, Kayton Nesbitt and Colin Harvey sang well and the chorus acquitted itself splendidly. Impressive sets created by Herbert Graf and Mr. Agnini for the local premiere some seasons ago with Mme. Flagstad, again made an imposing stage spectacle.

Repetitions of Boris and Der Rosenkavalier were also on the week's schedule and two matinees for school children, sponsored by the Opera Guild. Carmen and Don Pasquale were enthusiastically received by the younger generation.

The final week of opera was ushered in by an extra performance of La Bohème which was glorified by the presence of Jussi Bjoerling in the part of Rodolfo. He sang superbly and acted well, having the histrionic



Camera Associates

IN CARE OF "CARE"

Dusolina Giannini visits the offices of CARE, an organization which sends food parcels to Europe, to place her order with Clement Petrillo for Christmas gifts to friends of her student days in Italy



Ben Greenhaus

OLD HAT, NEW MODEL

Vivian Della Chiesa aids Fire Prevention Week by modeling ancient fire-fighting headgear and displaying a mirror that passed through the Chicago Fire of 1871



Associated Photos

WITH HIGH SPIRITS

Thelma Altman, mezzo-soprano, prepares for a Hallowe'en party and all the traditional trimmings



A. F. Sosio

LONDON BOUND

Hubert Norville, tenor of the New York City Opera, packs for a flight to London where he will be the only American to sing in the first work to be given at Covent Garden, Purcell's *The Fairy Queen*, on Dec. 5. Assistant packers are his wife, Harriett Johnson, music critic of the New York Post, and son Craig, aged two and a half



DUO IN QUADRANGLE

Mr. and Mrs. Andor Foldes on the grounds of Mills College, California, where Mr. Foldes taught this summer



THE FINISHING TOUCH

Fabien Sevitzky, conductor of the Indianapolis Symphony, brushes in a highlight on his latest landscape while on vacation at Oliver Lake, Indiana



EQUESTRIAN, EQUESTRIENNE

Norman Cordon and his daughter Susie out for a canter at their summer home in Linnville, N.C.



Alton Taube

OVERSEAS DEPARTURE

Stell Andersen (right), noted pianist, boards a plane at LaGuardia Field for a concert tour in Europe. With her is Esther Morgan McCullough, author

CAROL BRICE

"Her voice is like a cello."

— DR. SERGE KOUSSEVITZKY

(FEB. 27, 1946)

"The voice was like a gorgeous colored band against the tapestry of the orchestra and choral sonorities."

— Olin Downes, N.Y. Times,
October 4, 1946

"Promises to become one of the most distinguished singers yet produced by her race."

— Irving Kolodin, N.Y. Sun,
August 30, 1946

"She will become one of the outstanding singers of our generation."

— Dr. Fritz Reiner, Director, Pittsburgh Symphony Orchestra,
January 26, 1946

"One of those rarely rich voices that seems to be sheathed in radiance."

— Claudia Cassidy, Chicago Daily Tribune,
October 9, 1946

"Displays amazing virtuosity. What seemed most arresting was the bravura rare nowadays in a contralto."

— Felix Borowski, Chicago Sun,
October 9, 1946

"If there were a musical spectroscope, it would disclose a voice of an amazing variety of color, ranging from a clear bright-toned upper register to a full-bodied low register."

— Charles Buckley, Chicago Herald American,
October 9, 1946

"Her voice seems to have a soprano quality as well as one of the most velvety of deep contralto timbres."

— San Francisco News,
August 26, 1946

"May well be the greatest negro voice."

— Ernest T. Canby,
Saturday Review of Literature,
August 31, 1946

"I would毫不犹豫地 put Carol Brice in the category of genius."

— Rudolph Dunbar (Eminent English Conductor),
October 19, 1946

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